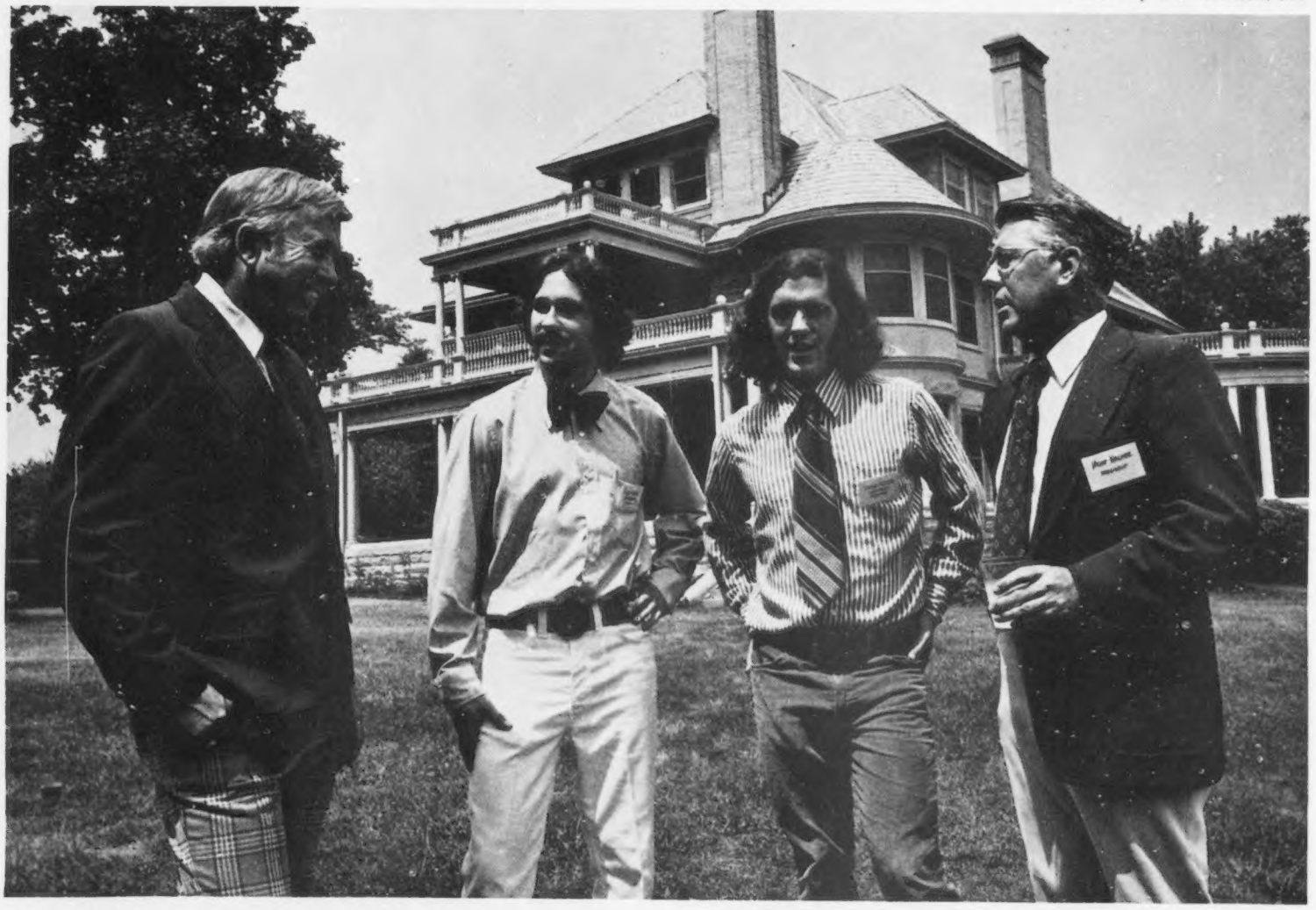
CARTOONIST PROfiles

Photo by Bill Crouch, Jr.



JACK TIPPIT, Curator, CHUCK GREEN, Assistant Curator, BRIAN WALKER, Assistant Curator, and MORT WALKER, President, of the MUSEUM OF CARTOON ART. The Museum is seen in the background.

MUSEUM OF CARTOON ART
and Hall of Fame

Issue No. 23 Sept. 1974

UNITED FEATURE SYNDICATE

HOW WOULD YOU LIKE YOUR STEAKS?
MEDIUM
LARGE!
SANGES
DOC, AM I GOING NUTS OR SLUMPIN?
DON'T BE SILLY TEEBER, YOU'RE PERFECTLY BALANCED!
I MET THE BOY OF MY DREAMS!
HALF CRAZY HALF SANE
TARZAN THE HARLESS IS KING OF THE APES! TARZAN WILL LEAD YOU AGAINST THE FANG-TAR-MANGANI WITH FANG-STICKS! BUNDOLO...!!
"IF THE GOVERNMENT IS SO IN DEBT, WHY DON'T THEY HAVE A BAKE SALE LIKE OUR CHURCH DOES?"
HOW AWFUL! LOOK AT THAT SHAMELESS GIRL RIGHT HERE SMOKING!
JUST LOOK AT THEM IN THEIR SCANTY BATHING SUITS... HER, WITH THAT LOW NECKLINE, RIGHT IN FRONT OF MEN OUT HERE ON THE BEACH! OH!
SHE'S SO SKINNY SHE'S BOUND TO WIN
OH, JUST TAKE THE HAT'S BET — NEVER MIND YOUR DIGNITY OR ANYTHING
HI WARN YOU SIR, IF YOU ARE SPOOFING...
VEN YOU CALL ME DOT — SMILE!
"NEXT QUESTION....."
"If it's the man from the greenhouse, you'd better tell him it's the wrong number!"
THERE'S ONLY ONE THING HIS THEATER NEEDS...
A DRINKING FOUNTAIN!
Rain!
"NO TIPS, PAPA CHARLEY'S HAPPY HOURS CAFE. THIS ISN'T THE HAPPY ANYTHING."
"YOU WERE LOOKING FOR SOMETHING TO DO STOP LOOKING, I'VE FOUND IT."
"HE CALLS FROM THE SEA OF ADAM AND HERE'S FISH!"
SO TO SPEAK.
I HAVE ABOUT TWENTY STICKS OF GUM IN MY MOUTH
ISN'T THAT STRETCHING THE TRUTH?
IS THAT STRETCHING IT FAR ENOUGH?
DON'T LOOK NOW!
"OK! OK! SO I'VE BEEN TALKING ON THE PHONE ALL DAY."
"THEY'RE BROWSING THROUGH SOME OLD MAGAZINES. WHATEVER THEY ARE THEY'RE KEEPING HIM QUIET FOR AWHILE."
"BOSLEY SAID THE RAIN WAS DRIVING HIM UP THE WALL AT FIRST I DIDN'T BELIEVE HIM."
Uncle Nugent's
FUNLAND
THE WORLD'S LEADING PUZZLEMAKER
CROSS-WORD PUZZ
PIXIess by Wahl
YOU GUYS HAVE TO ADMIT IT... YOU'D ALL BE A BUNCH OF NOTHINGS WITHOUT ME!
1,000
I HOPE WE DON'T HAVE TO STAND IN ANOTHER LINE!
THE WORLD WILL END FRIDAY
Another View
HEALTH CAPSULES
How Do You Get Rid Of Hiccups?
THE BEST METHOD I KNOW IS TO PUT A SPOONFUL OF SUGAR IN YOUR MOUTH... POUR IT ALMOST EVERY TIME.
"I SAY HE'S DOING A GOOD JOB. THE FOUNTAIN IS GURGLING, THE LAWN MOWED, THE HEDGES TRIMMED AND THE WHITE HOUSE IS WHITER."
LITTLE PEOPLE'S PUZZLE
ANSWER: 1 TO 5, TRANS 2 TO 4, RAN 6 TO 8, FOR 6 TO 9, FORM 6 TO 11, FORWARD, 1 TO 12, 13 TO 19, ON 12 TO 15, IONS 1 TO 15, TRANSFORMATIONS
DADDIO WAS SO HAPPY WHEN JUNIOR WAS OLD ENOUGH TO TAKE OVER THE LAWN MOWER —
RELAX, DAD I'LL DO IT.
R-R-R
UNTIL THE NEIGHBORS BOUGHT HIM OUT —
$5.00? I'LL DO IT!
HMM
SHOW ME A HEALTHY ACTOR AND I'LL SHOW YOU A CURED HAM!
THAT MISS CREESE IS A SMOCKERISM!
I'D BET MONEY THAT THE ENTIRE WORLD COULD GO ALL DAY WITHOUT SMOCKERISMS!
HEE HEE!
CREDIBILITY GAP
ZODY By MARV MYERS
CAFE
You Virgos are never casual about romance! Candlelight violins at a COFFEE BREAK?
"RADIO? YOU WANT ME TO FIX A RADIO? DO YOU CALL A DENTIST IF YOU NEED A DOCTOR?"
DROPOUTS
"THE ESTABLISHMENT CONTINUES TO, Y'KNOW, PERPETUATE OUTMODED CUSTOMS AND, Y'KNOW, ALL THAT JAZZ! AND I REFUSE TO CONFORM."
HOW DO YOU FEEL ABOUT MARRIAGE, EUPHORIA?
WHY, THAT'S RIDICULOUS, SANDY! LIKE I HARDLY EVEN KNOW YOU!
TV Star-Screen by Art Kilgore
IMPEACHMENT

UNITED FEATURE SYNDICATE
220 East 42nd Street
New York, N.Y. 10017
(212) 682-3020

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When was the last time you had a comic so good your readers wouldn't let you drop it?

On May 23, 1974, the Los Angeles Times dropped HEATHCLIFF. During the days that followed, they were flooded with over 900 letters, hundreds of calls, and petitions from every neighborhood group in their circulation area demanding HEATHCLIFF'S return

Los Angeles Times

June 27, 1974

Mr. Chas. V. McAdam, Jr.
President
McNaught Syndicate
60 East 42nd Street
New York, New York 10017

Dear Mr. McAdam:

We didn't make any announcement about the return of "Heathcliff," just slipped it in quietly last Tuesday. This is our usual procedure.

The "Heathcliff" fans quickly discovered its return, however, and about a hundred of them have called or written to thank us. In my experience this is an overwhelming response. Here's to the cats.

Sincerely,

Richard W. Smith

Richard W. Smith
Assistant to the Editor

RWS:rr TIMES MIRROR SQUARE/LOS ANGELES, CALIFORNIA 90053
/TELEPHONE (213) 625-2345

"A VANILLA FUDGE SUNDAE AND A RAW FISH."

This cat is so bad he's beautiful!

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Universal Press Syndic

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OUTRIDER
By Garry Wills

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WILLS

PEOPLE AND VALUES
By Andrew Greeley

The freshest column available for the op-ed or religion page. Respected sociologist, priest, author–Andrew Greeley focuses on American values. 2xs. Sunday, Thursday.

RIGHT ANGLE
By Paul Greenberg

From Pine Bluff, Arkansas, Pulitzer-prize winner Paul Greenberg writes with a flavor unknown to the Washington crowd. 3xs. Monday, Wednesday, Friday.

WITH THE PEOPLE
By C. Sumner (Chuck) Stone

A power-packed opinion column from the black perspective by veteran newsman Chuck Stone. 3xs. Monday, Wednesday, Friday.

THE CONSERVATIVE ADVOCATE
By William A. Rusher

Provocative comment by the publisher of "National Review" and the country's leading conservative spokesman. Over 90 editorial pages feature Rusher's political opinions. 3xs. Sunday, Wednesday, Friday.

BRIGHTENERS

JELLY SIDE DOWN
By Nancy Stahl

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ACCORDING TO GUINNESS
By Norris and Ross McWhirter

Second only to the Bible in popularity. A record a day to feature in your paper. Of our 100 clients many feature this power-packed little feature on the front page! Daily except Sunday.

RUSHER

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Weekly quiz dealing with the many aspects of our "self." Lively format with art. Sunday (glossy or mat, 6 wks. lead time).

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By Charlie Shedd

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It's here! A fresh approach to etiquette. Fun, topical, one of the most talked about new columns in syndication. Over 50 clients. Sunday (art, 6 wks. lead time).

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By Tom Ferrell and Lee Eisenberg

The perfect family fun "how-to" feature. Everything from whistling with two fingers to making Baked Alaska. This column will get you readership! Sunday (art, 6 wks. lead time).

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Walton has become the retirement community's most influential voice. He discusses relevant problems retirees face. The latest Social Security details explained and new lifestyles explored. Sunday.

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licate. The Leader.

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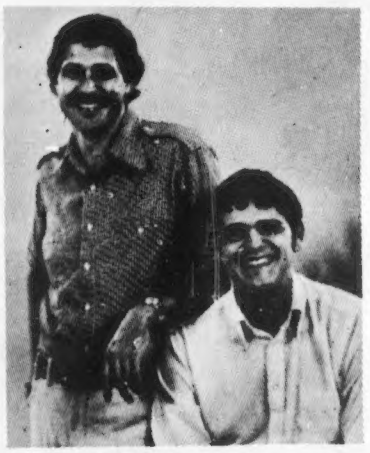

MILLAR/HINDS

PEOPLE

SPORTS HOT LINE

By Mickey Herskowitz and Steve Perkins

Two pro reporters team up to answer the latest questions on sports news and gossip. They have the contacts and the readers! Over 125 clients. Sunday, Wednesday.

VIEW FROM THE TOP

By Milton Rockmore

THE MOST EXPENSIVE FREE ADVICE AND CONSULTATION IN AMERICA TODAY! Ask a pertinent question—seek out the pros to answer it. Sunday (glossy photo, 6 wks. lead time).

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By Philip Nobile

A weekly interview with America's most noteworthy subjects. Never a dull moment for followers of UNCOMMON CONVERSATIONS. Over 150 clients. Sunday (glossy photo, four weeks lead time).

THE BOTTOM TEN

By Steve Harvey

Weekly poll pays tribute to the worst college and pro football teams. Over 125 papers carry this READER-GRABBER during the season (approx. 16 weeks). Tuesday (Football Season).

BOOKS

A new dimension for our features! Here are books recently published by UPS' subsidiary, Sheed & Ward, Inc.

There's a New You Coming by Nancy Stahl. *Trim's Arena* by Hal Trim. *Ziggy Coloring Book* by Tom Wilson. *Joanie* A Doonesbury Book by Garry Trudeau. *Good Earth Almanac Old Time Recipes* by Mark Gregory. *Doonesbury—The Original Yale Cartoons* by Garry Trudeau. *Life is Just a Bunch of Ziggys* by Tom Wilson. *Good Earth Almanac Natural Gardening Handbook* by Mark Gregory. *What Is God's Area Code?* A Kelly-Duke Book by Jack Moore. *Things Your Mother Never Taught You (Volumes I and II)* by Charlotte Slater. *Good Earth Survival Handbook* by Mark Gregory. *It's a Ziggy World* by Tom Wilson. *The New Parents' Bedside Reader* by Nancy Stahl.

NOBILE

HOW-TO

THINGS YOUR MOTHER NEVER TAUGHT YOU

By Charlotte Slater

Weekly fix-it column saves readers money and headaches. Over 150 clients. Two paperback collections published. Sunday (line art, 6 wks. lead time).

NEEDLE-POINTERS

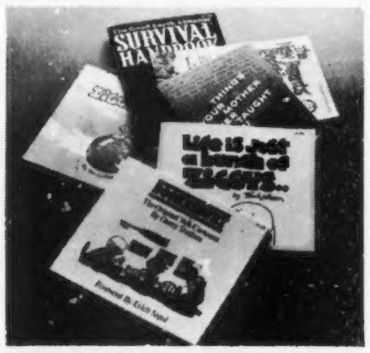
By Daphne Ginnings

NOT JUST SEWING! Finally, a creative column dealing with all types of needlework—knitting, crocheting, remodeling, quilting. Sunday (art).

SEW WHAT'S NEW

By Sandra Kelly

Sewing advice from a pro. Kelly features new trends in fabrics and technique. Sunday (art).



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New York, N.Y. 10036

CARTOONIST PROfiles

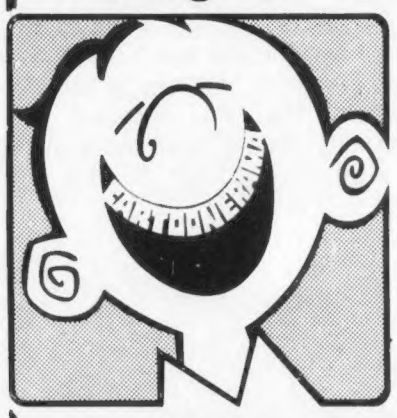
Editor: JUD HURD

Photos by Jim Ruth

Vol.1 No.23 Sept. 1974

Joe Palooka	8
Disney & Klein	14
Sports Cartooning	19
Cartoon Museum	23
Pogo	24
Phil Love	29
Out Our Way	30
Editorial Cartooning	35
Rudolph Dirks	40
Spidey	48
Rube Goldberg	53
Jack Markow	54
Tack Knight	58

calling all cartoon buffs!



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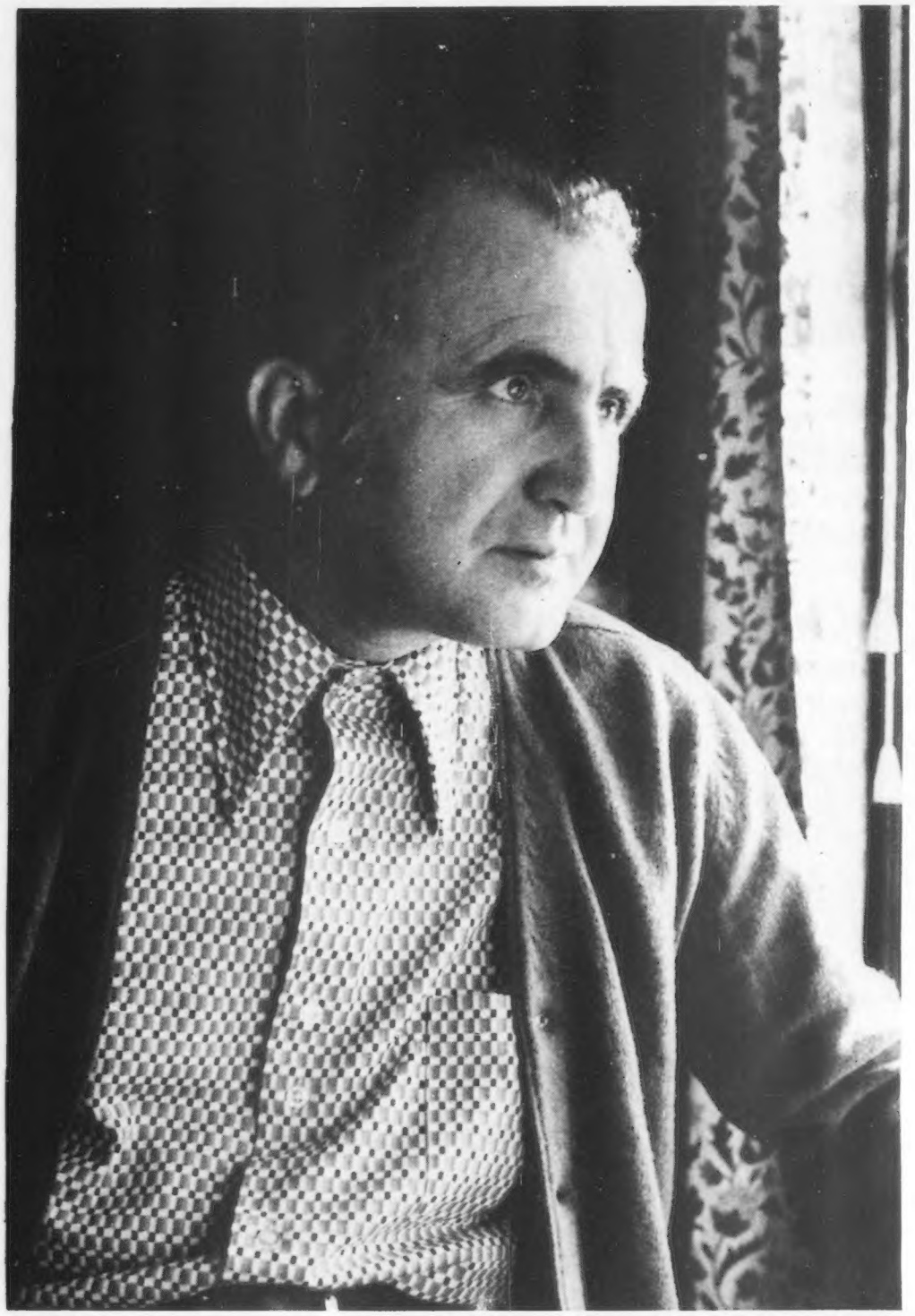
JOE PALOOKA

Photos by Bill Crouch, Jr.



Tony Di Preta

JOE PALOOKA is a comic strip synonymous with boxing. Created in 1930 by the late Ham Fisher, it is distributed by McNaught Syndicate, Inc.

Since 1959 the artwork for JOE PALOOKA has been provided by TONY Di PRETA who is now also writing some of the story. He came to JOE PALOOKA after many years as assistant to the late LANK LEONARD on the strip MICKEY FINN, and extensive freelancing in the comic book field.

Di PRETA and his wife Frances live in southern Connecticut with their children: Janet, 11; Edward, 7; and Richard, 5.

He was interviewed at his studio by BILL CROUCH JR. The studio, an upstairs room in his parents' home, is the same studio he has used since his childhood.

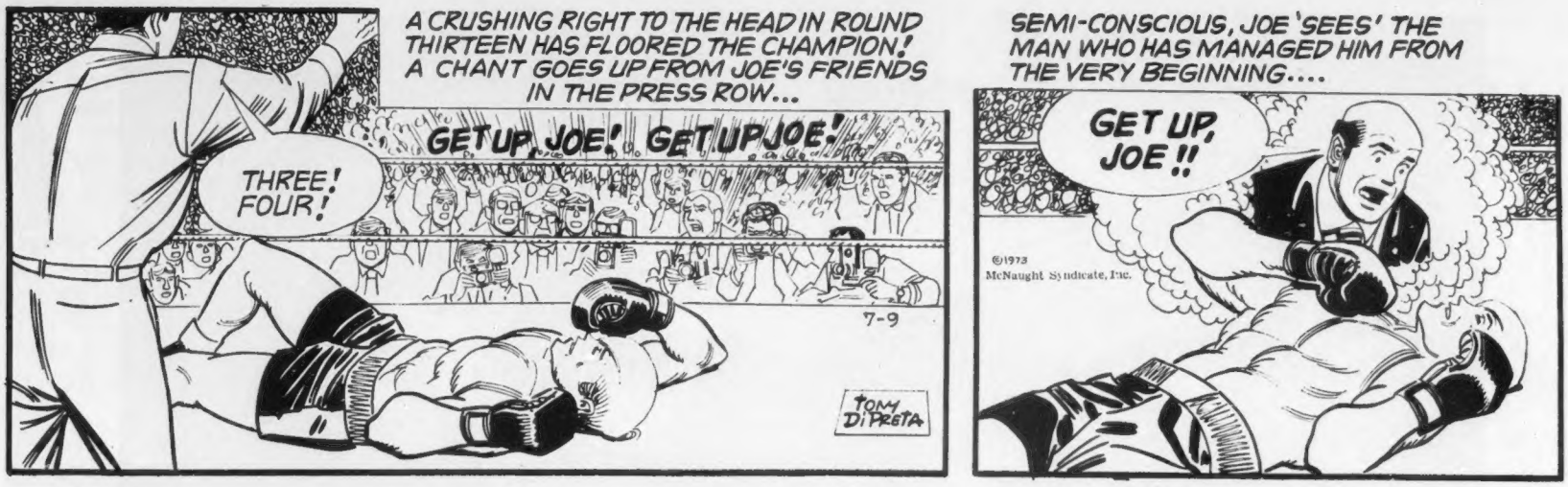
CROUCH: It's said that often luck has a lot to do with getting started in cartooning. How did you get your start?

Di PRETA: My brother used to caddy golf as a kid and one day he caddied for LYMAN YOUNG and CHIC YOUNG. When he told me about it I thought it was just fantastic. So I got *LYMAN YOUNG's address and wrote* him a fan letter. He invited me to see him. I showed him my portfolio and he hired me to do lettering on TIM TYLER'S LUCK. *I was a senior in high* school and the pay was $2 for a Sunday page. However, this was in the Depression and that was fantastic pay for somebody who'd been mowing lawns for a quarter an hour. Besides, I would have done it for free.

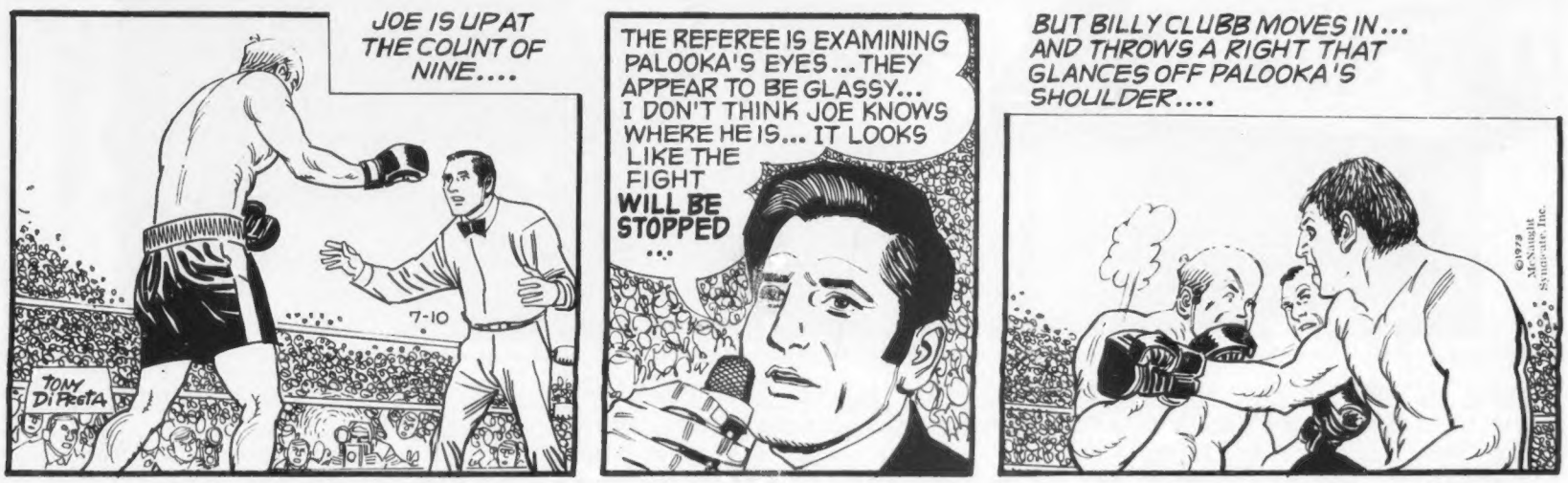
Kids today don't think of lettering. They're only interested in doing figure work. Nobody's going to let an assistant start off doing figure work. In my opinion, ruling borders and lettering is still the best type of job to start out in cartooning with.

CROUCH: After all the freelance comic book work you did in the 1940s and 50s, what do you think of the interest today in this so-called "Golden Age" of comics?

Di PRETA: About 1942 I was drawing titles like *AIRBOY, ZIPPO,* and a big foot strip SKINNY McGINTY, among others. They were all for Hillman Periodicals and I always liked the big foot best of my stuff in that period. It may be called the "Golden Age" of comics now, but when you were in it there wasn't anything golden about it. What's amazing to me is the tremendous fuss


A CRUSHING RIGHT TO THE HEAD IN ROUND THIRTEEN HAS FLOORED THE CHAMPION! A CHANT GOES UP FROM JOE'S FRIENDS IN THE PRESS ROW...
GET UP, JOE! GET UP JOE!
THREE! FOUR!
7-9
TONY DI PRETA
SEMI-CONSCIOUS, JOE 'SEES' THE MAN WHO HAS MANAGED HIM FROM THE VERY BEGINNING....
GET UP, JOE !!
©1973 McNaught Syndicate, Inc.

The final moments of JOE PALOOKA's last boxing match. The fight took place in June and July of 1973 with JOE's manager KNOBBY WALSH having a heart attack just before round one. JOE is so worried about KNOBBY, he almost loses his title. Di PRETA himself is not a "fight fan." He says he turns to his good friend and boxing enthusiast, cartoonist BOB FUJITANI, for advice.


JOE IS UPAT THE COUNT OF NINE....
7-10
TONY DI PRETA
THE REFEREE IS EXAMINING PALOOKA'S EYES... THEY APPEAR TO BE GLASSY... I DON'T THINK JOE KNOWS WHERE HE IS... IT LOOKS LIKE THE FIGHT WILL BE STOPPED ...
BUT BILLY CLUBB MOVES IN... AND THROWS A RIGHT THAT GLANCES OFF PALOOKA'S SHOULDER....
©1973 McNaught Syndicate, Inc.

about the comic books then and all the stuff that's read into the stories. All I tried to do was get the work done and then hope for another job. I really think that some of the guys who discuss these comics today are putting the kids on.

I also worked for Quality Comics. My plan was to work a year in each aspect of cartooning and work my way up to a syndicated strip. At Quality they had some really talented people then — LOU FINE, GILL FOX, JACK COLE and cartoonists like that. I'll always remember BUSY ARNOLD, who owned Quality Comics, sitting there with a cigarette dangling from his lips. He'd pick up some artwork from this big pile and rip it in half. Nobody gave much thought to it back then.

In the 1950s I did some comic book work for STAN LEE and others. That was pre-code horror stuff and I loved it. Some of the illustration I did for crime and horror stories in that period is among the best work I've ever done.

CROUCH: How did you become associated with LANK LEONARD and the strip MICKEY FINN?

Di PRETA: Shortly after I left Quality Comics to go freelancing, BUSY ARNOLD met LANK LEONARD on the train to New York. Lank's assistant was being drafted and Busy recommended me as his replacement. I worked as Lank's assistant for a solid 10 years and then after a break did another five years with MICKEY FINN.

When Lank moved to Florida, he used to mail the work up to me in Connecticut. Every so often when he really got behind deadline I'd fly to Florida; however, most of it was done by mail.

Then one time Lank had to go into the hospital and I had to pencil several

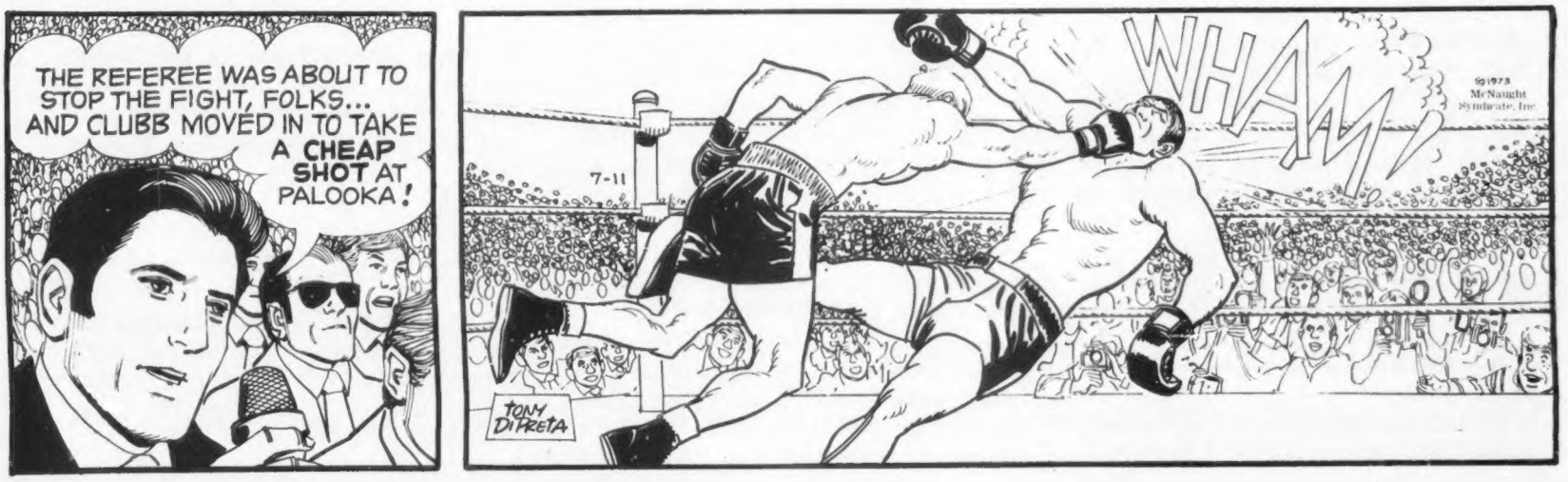
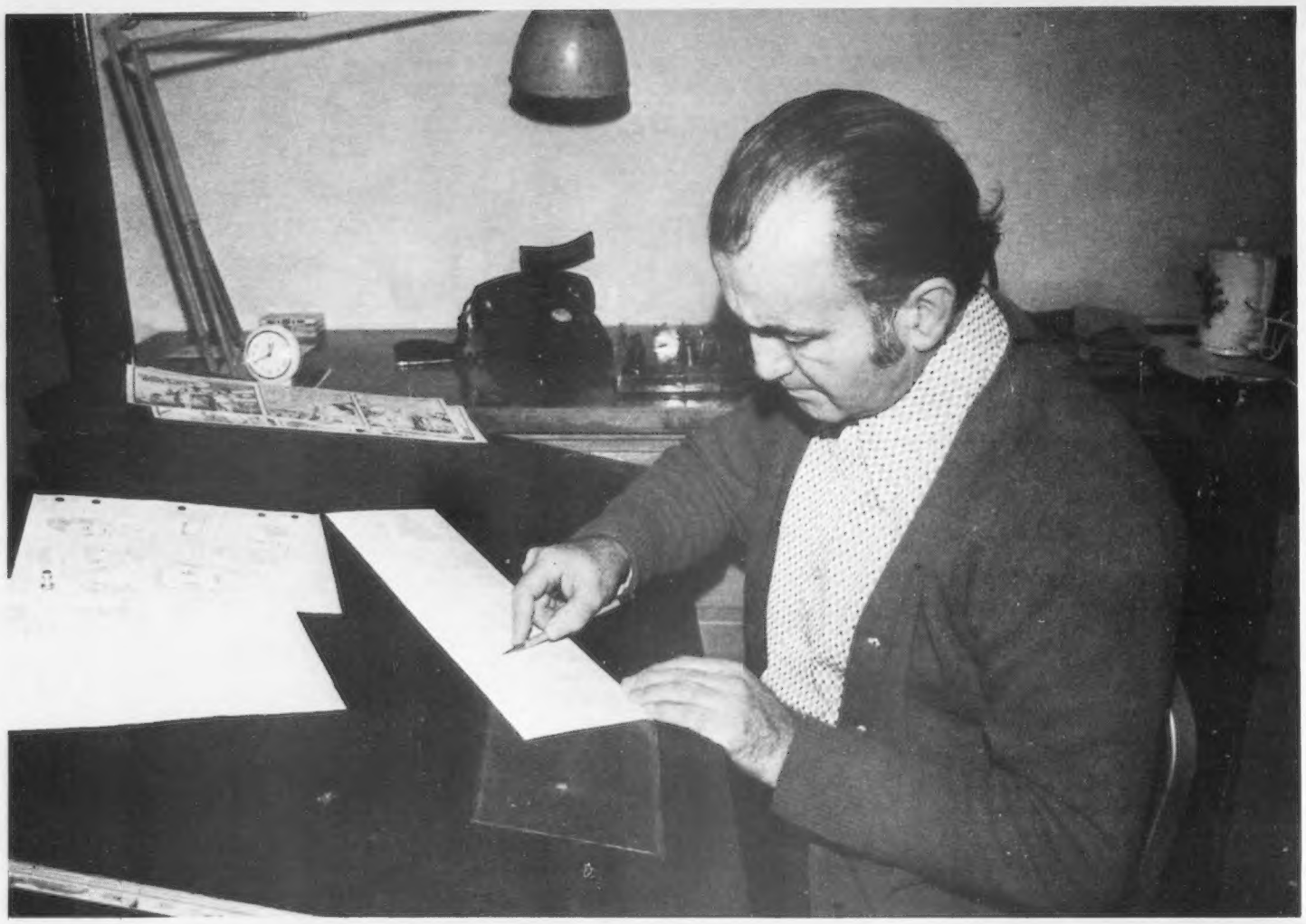

THE REFEREE WAS ABOUT TO STOP THE FIGHT, FOLKS... AND CLUBB MOVED IN TO TAKE A CHEAP SHOT AT PALOOKA!
WHAM!
7-11
TONY DI PRETA
©1973 McNaught Syndicate, Inc.

Photo by Bill Crouch, Jr.



weeks of MICKEY FINN for him. It was the first time anybody but Lank had pencilled the strip. CHARLES MacADAM, the president of McNaught Syndicate, knew of Lank's condition and showed great interest in my work. He was always anxious to have the insurance of somebody able to draw the strip if something happened to Lank.

CROUCH: JOE PALOOKA is of course a McNaught strip. Do you think this pinch hitting on MICKEY FINN was responsible for your being asked to take over the artwork on the strip?

Di PRETA: It probably helped. Nobody ever really knew who did what on JOE PALOOKA when HAM FISHER did the strip. His assistant MOE LEFF initially took it over at Fisher's death. However, he and the syndicate had some sort of problem. So one day CHARLES MacADAM calls me on the phone and says, "Would you like to do JOE PALOOKA?" The first thing I did was call my friend BOB FUJITANI. Bob and I started out together and he's not as emotional as I. He does a great deal of advertising art and ghosting on different comic strips.

After MacAdam's calls, I heard nothing from the syndicate for quite awhile. Then he called again and told me to start doing JOE PALOOKA. It was cold potatoes with no transition period at all.

Not having time for any preparation, doing that first year of JOE PALOOKA was really difficult. The change over came right in the middle of a story. JIM LAWRENCE, who now writes FRIDAY FOSTER, wrote the strip then. The only problem was he lived in the midwest and I didn't know him at all. The syndicate wanted to return the appearance of JOE back to how he looked in the 1940s. Because of the lack of reference material, that change was never made. I never have had any of Ham Fisher's artwork though I do now have some proof sheets of his work.

CROUCH: You're writing the story for JOE PALOOKA now on a trial basis. Isn't that a recent development for you?

Di PRETA: I've always been interested in writing but never had much confidence. When I was a kid I read that AL CAPP had taken a short story writing course so I decided to take one too. I enrolled in a course at Columbia University and later studied at the University of Connecticut. At Columbia my instructor was a fan of WASH TUBBS and ALLEY OOP and geared the entire course toward writing for comic books which were my main interest then.

For many years JOE PALOOKA was written by MORRIS WEISS who lives in Florida. More recently ED MOORE has been doing the writing. In fact until I wrote a story that began running in late February, I'd never written anything for JOE PALOOKA even though I'd been illustrating it for about 15 years.

I just got the idea for a story featuring the character Humphrey and approached my editor and CHARLES MacADAM JR., the current president at McNaught. They said ok. The story was about the gasoline shortage. I think that JOE PALOOKA has been getting too damn highbrow. With this Humphrey story I went in for light humor that was also very timely.

CROUCH: JOE PALOOKA has been traditionally considered a boxing strip. Of course there was a 10 year period when JOE didn't defend his title and was only egged out of retirement in 1965 by a critical article in SPORTS ILLUSTRATED. How do you see the strip and what sort of reaction to the boxing aspects of it have you gotten?

Di PRETA: When I get back to a story featuring JOE, I'd like to soft peddle the boxing. Since JOE's comeback, which I think was a good thing, we've had a fight about every six months. What I'd like to do is get JOE into sports on a wider range.

When I was in Vietnam in 1967 on a cartoonists' tour, JOE was in a good boxing story and all the troops kept asking about it. His opponent was like Cassius Clay only white. So this black sergeant asked my why JOE hadn't ever fought a black fighter. Later MORRIS WEISS wrote some very good stories featuring black fighters.

GOTTA GET DOWN T'TH' JUNK YARD AND PICK UP A FEW MORE ITEMS...
2-26
TONY DI PRETA
..AND I'LL BE NEEDIN' THAT BOILER, PETE...
WANT US TO DELIVER IT, HUMPH?
JUNK
NO, NO!.. I'LL TAKE IT WITH ME! I NEED IT RIGHT AWAY!!
© 1974 McNaught Synd., Inc.
HERE HE COMES AGAIN!
YEAH! WHAT'S HE UP TO??
2-27
©, 1974 McNaught Synd., Inc
DON'T KNOW, BUT I DON'T LIKE IT! I GET VIBS WHEN HE COMES BY!
VIBS?
YEAH! VIBS! VIBRATIONS!! BAD VIBRATIONS!
TONY DI PRETA
HUMPHREY AIN'T A BAD MAN, MISTAH DON... I CAN'T UNDERSTAND YER BAD VIBRATIONS ABOUT HIM...
I FEEL 'EM... I DON'T UNDERSTAND 'EM! I WISH I KNEW WHAT IT WAS ALL ABOUT!
3-1
TONY DI PRETA
MISTAH DON... WHY DON'T I JEST GO AN' FIND OUT WHAT HE'S UP TO?
YA DON'T THINK HE'S GONNA TELL YA, DO YA?
..I'M GLAD YA ASKED!
© 1974 McNaught Syndicate, Inc.
'COURSE I SHOULDN'T TALK ABOUT IT YET... IT MIGHT NOT WORK AND I HATE T'BE EMBARRASSED...
© 1974 McNaught Syndicate, Inc
3-2
UH.. YEAH.. WELL, I'M GLAD YA TOLD ME, HUMPH!..
TONY DI PRETA
I GOTTA GET MOVIN' ALONG!.. SEE YA..
OKAY.. AN' KEEP IT UNDER YER HAT!
THAT'S WHAT HE SAID... HE'S MAKIN' AN OIL REFINERY!!
A DO-IT-YOURSELF HOME OIL REFINERY?
HE'S LYIN'!!

Here are the beginning panels of the first story Di Preta has ever written for JOE PALOOKA in his almost 15 years of illustrating the strip.

Tony Di Preta's real love as an artist is watercolors. His painting of Settefrate, Italy shows the house (on the left) where his father was born. Di Preta painted it last August while visiting Italy. The house on the right was bombed in World War II and never repaired. He said that of the 3,000 people that used to live in this mountain village between Rome and Naples, only 300 have remained in Settefrate. The rest have all emigrated to the United States.

IS THIS TRUE, ANGELO?
YEAH... IT DON'T LOOK LIKE I CAN GET A FIGHT FOR NERO ANYWHERE IN THE COUNTRY!
3-5
THIS IS A REAL 'GRANDSTAND' PLAY FOR JOE PALOOKA... OFFERING ME A TITLE MATCH WHEN HE KNOWS THEY WON'T LET ME FIGHT!
THAT CRACK AIN'T WORTHY OF AN ANSWER!
HAM FISHER TOM DiPRETA
IT'S YOUR REPUTATION AS A 'BLACK MILITANT' THAT KILLED YOUR CHANCE TO FIGHT! YOU CAN'T BLAME JOE PALOOKA!
I BLAME EVERY WHITE MAN!
©1970 McNaught Syndicate, Inc.

I think it will improve the strip to have JOE not only in boxing but active with other sports. Remember the Olympics are coming up and there should be a good storyline for JOE around that.

CROUCH: Is it true you live in the JOE PALOOKA house?

Di PRETA: Yes, I find it easiest to draw my own home for JOE's house. The reason goes back to not having any reference on where he lived in the Ham Fisher days. I had to give JOE a home so I gave him mine. KNOBBY's restaurant is a stylized version of JACK DEMPSEY's in New York. I often use real places around Connecticut for backgrounds in the strip.

CROUCH: You work without any help from an assistant. Would you please comment on your schedule and the materials you use?

Di PRETA: I often wonder what these guys all do when you've got so many guys working on one strip. I have no problem meeting the deadline, and still freelance work and paint watercolors.

I usually arrive at my studio about 9:30 a.m. Then before starting work I read the New York Daily News and the local newspapers. If the JOE PALOOKA story is already written, I'm able to complete the six daily panels on Monday and Tuesday. However, they're not eight hour work days.

I start by blocking in the balloons and writing in the script. Then I do what's easiest for me, the closeups. Normally the closeup features the main character of a particular story. I've used all types of pencils and now use either a Mongol F or something called a Square Deal #2 that I found in a local discount department store. I can't find them anymore so I'm nursing little nubbs of Square Deal #2s along.

I work on 2-ply Strathmore in a size 4½ x 15⅛ inches. It's about double a four column space.

If all goes well I've got everything pencilled by sometime Monday night. Then on Tuesday I ink. I've had bad luck with felt tips bleeding and use a flicker pen FB-6 for lettering because you can open it up and clean it out. For fine work I use a 170 pen. I try and keep about six weeks ahead of schedule. Of course it used to take me longer when there was a Sunday as well as daily JOE PALOOKA.

CROUCH: Much has been made of the art of the comic strip. What are your views?

Di PRETA: I don't take my comic strip seriously as art, but do as a way of making a living. I do feel the comics are a very important part of newspapers. That piece ROY CRANE wrote in PROfiles was funny, but funny because it was so true. With the comics being shrunk so, you can't draw anything in the first half inch and last half inch of your daily panel that can't be cut out. If I were setting up a comics page, I'd publish the simpler style humor strips smaller than the adventure strips that need a larger area for artwork.

Watercolors are my real love. I'd always been interested in them. In 1970 and 1971 I took lessons from the late HERB OLSEN in Westport. I'd say Edwin Dahlberg is my favorite watercolorist. Winslow Homer and John Singer Sargent are other favorites.

When I put my JOE PALOOKA strip together, I don't think film technique, etc. What I do is second nature and the sole purpose is to put the story across as well as possible.

CROUCH: Finally, what's your most indispensable reference tool?

Di PRETA: The Sears catalog. It has everything in it. I couldn't live without my copy. For a long time I didn't know you had to buy $15 a year to have them send you one. ●

YOU COULDA HAD A SHOT AT THE TITLE... AND IF YOU'D BEATEN JOE PALOOKA...YOU'D WIND UP BEIN' A RICH MAN!
WHAT DO YOU MEAN...IF ? I COULD POLISH OFF PALOOKA ON MY WORST DAY!
3-7
HAM FISHER TOM DiPRETA
BUT MY INTEGRITY AS A BLACK MAN IS MORE IMPORTANT TO ME THAN ALL OF 'WHITEY'S' MONEY!
I DON'T BUY THAT! I THINK YOU JUST LIKE TO SHOOT YOUR MOUTH OFF! AND YOU'RE THE ONE WHO SUFFERS FOR IT!
WHO IS IT, JOE?
EDWIN POPE, THE SPORTS EDITOR OF THE MIAMI HERALD! HE WANTS TO TALK TO YOU, KNOBBY!
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Since receiving criticism from a black G.I. in Vietnam, a number of stories were written for JOE PALOOKA with black fighters as the central characters. This shows such a story from March 1970.

At The Walt Disney Studio in the 1930's . . .

I. Klein at his animation desk at the Walt Disney Studio.

From time to time, I. KLEIN, famed animator and pioneer 'New Yorker' cartoonist, reminisces for CARTOONIST PROfiles about his experiences over the years.

Here Klein tells of some of his experiences at the Walt Disney Studios in the mid-1930's.

by I. KLEIN

I RECEIVED A BREATHLESS LETTER that we were on the brink of a revolution, in the animation profession. That was in 1928. I was in France, in Paris spending the summer sketching, visiting museums and having a very pleasant time with other young American artists. Sid Marcus was sweating it out over a hot animation board in a New York Studio.

He wrote that he had heard that some guy in California was working on an animated cartoon with sound. Talking animated cartoons would be sensational, it would revolutionize the business. Sid practically ordered me home to join in the fun. His letter got a raised eyebrow from me, that was all. I had left animated cartoons several years before and had no intention of returning to it. I was doing all right with my magazine cartoons getting a good income, time to paint, time for extended European trips, such as I was enjoying when I received the letter, and such as I enjoyed the previous year, traveling around southern Europe.

Sid Marcus joined the ranks of animators around 1920 and is still turning out animation footage. He has been living and working in Hollywood since 1932 or thereabouts. We had worked together animating Mutt & Jeff and Krazy Kat when animation was new and silent.

Then back again to New York. This was in the Fall of 1928. "Steamboat Willie" was playing in a Broadway movie house. It was getting rave notices. I went to see it. Marvelous! There was no question about it. Animation had taken a giant step. I felt a great kinship with it due to my own relation to animated cartoons. Nevertheless I remained with my magazine cartoon work.

Sid Marcus went to Hollywood in the early 1930's to animate and direct for The Charles Mintz Studio. Another friend Ted Sears, also in animation, went to California. Sears joined the Walt Disney staff in the story department.

Walt Disney began building his animation staff by looking to the New York City area where the American animation studios were founded and flourished. I believe he started recruiting after his burst of success with "Steamboat Willie." He went for the experienced men in the profession. The Easterners were easily lured by the prospect of living in the golden land of sunshine and palm trees and all — year-round bathing ... and to be associated with the new wonder boy of animation: Walt Disney.

I had worked with Ted Sears in the early days of animation. We were good friends outside of the studios. Sears was among the first men to head for Disney's Hollywood. He continued on the Disney staff until his untimely death. He has a long, long string of story credits and story adaptation credits on Disney cartoons ... "Snow White"; "Pinocchio"; "Saludos Amigos"; "The Three Caballeros";"Fun and Fancy Free"; "Melody Time"; "The Adventures of Ichabod and Mr. Toad;" "Cinderella;" "Alice in Wonderland;" "Peter Pan"; and "Sleeping Beauty".

Ted Sears was my "contact" with Walt Disney. In an early letter from Hollywood he wrote: "Hello Podner. We all out West here have been a'watchin' your stuff lately in "The New Yorker" magazine and yo' shore been hittin' 'em."

In letters that followed Ted Sears started to ask if I would send cartoon gags or stories for Walt Disney's consideration. I sent no gags but I did send a story that I adapted from "The King's Invisible Clothes", made into cartoon continuity.

I drew a story board of it in color and sent it to Sears at the Disney Studio. I received a reply dated November 1933. "... Walt liked the way the story you worked up was presented ... Having just completed "The Pied Piper", we've come to the conclusion that our best screen values are in cute animal characters. We haven't advanced far enough to handle humans properly and make them perform well enough to compete with real actors."

Then, in a letter dated May 14, 1934, Ted Sears wrote to me: "Walt asked me to get in touch with you regarding "King's Clothes" idea. We may make it sometime in the near future. Although the story is free, Walt appreciates your sketches and suggestions you sent and wants to pay you for your time and interest ... Drop me a line and let me know what you consider a fair price for the "King's Clothes" sketches." There was a P.S. on this letter: "Did you come to any agreement with Burt's outfit?"

"Burt's outfit" was the Van Beuren Studio in New York City. Burt was Burt Gillett who had directed "The Three Little Pigs" for Walt Disney. He had been lured back to New York by the Van Beuren Studio with a very handsome salary. I knew about this deal because Ted Sears had written to me earlier in May that I ought to see Gillett about getting free lance story work from him. I knew Burt from the period when I animated in "silent" cartoons. I followed Sears' suggestion, figuring that I could use some extra money in addition to my free lance magazine cartooning. Gillett offered me a choice between story work or animating ... but only if I would work on staff. I chose animating and started as an animator on the Van Beuren staff. This was in the Spring of 1934.

Working with sound, animating to sound tracks and seeing my animated drawings on the screen, had me hooked. What with one thing and another, I was in Hollywood in January 1935 with my wife and daughter and a new baby expected in March, working as an animator for the

Charles Mintz Studio (Screen Gems.) Our baby arrived on schedule.

Ted Sears came to see us within several days after our arrival. He told me that he informed Walt Disney that Klein was in Hollywood working for Charles Mintz's Screen Gems. Disney said: "Why didn't he come to work for me?" Ted answered: "Why didn't you ask him?" It wasn't until the following year, 1936, that I joined the Walt Disney Studio as an animator.

It was early in 1936 when I told Ted Sears that I would like to change over and animate for Walt Disney. Sears said that he would speak to Walt. He did. Then Ted Sears told me to phone Walt. This I did and was given an appointment to talk with Walt Disney in person for the following day.

The Walt Disney Studio at that time was on Hyperion Boulevard in Hollywood. It was made up of many low studio buildings. I was impressed. It looked more like a live action studio rather than an animation outfit.

In the small hall entrance on Hyperion Boulevard was a receptionist's window. I told the girl my business ... she phoned the Walt Disney office ... received an affirmative answer ... a page boy took me up one flight of stairs to Disney's outer office. In the hall was a tall glass showcase with trophies won by this studio for its cartoons. Though this was 1936, only eight years after "Steamboat Willie", that case was loaded with silver cups and other awards.

The boy left me in the outer office with Walt's secretary. She walked to the inner door, opened it, said something and then said I might go inside.

Walt Disney was a young man of thirty five. We were more or less the same age. He greeted me like an old acquaintance. He knew all about my cartoon career from Ted Sears, both my magazine cartoon work and my animation. He said: "I see you sign your New Yorker cartoons I. Klein, not Isidore. I prefer I. Klein. It is short and to the point. Do you know that Burt Gillett always called me Walter. Walt is more to the point than Walter ... hits you better. I know you worked with Gillett at Van Beuren Studio. His direction of "The Three Little Pigs" went to his head. He forgot that it was my boys and my studio that made it. He'll never make a big successful studio out of the Van Beuren outfit. He hasn't got what it takes." (The Van Beuren Studio shut down under Gillett's bad management in this same year of 1936.) (Burt Gillett directed "The Three Little Pigs" for Walt Disney. It was one of Walt Disney's early "smash hits".)

Walt did not ask me why I was leaving the Charles Mintz Studio to join his staff. He did bring up the name of Mintz on his own and he did so with great bitterness. Charles Mintz at the time of his association with Walt Disney was a distributor of Disney cartoon shorts. It concerned the "Oswald the Rabbit" cartoons and Walt said that Mintz "had done him dirt." It was very apparent that when Walt Disney was deeply hurt, he was not one to forget. Walt was telling me about Mintz as though the "Oswald" deal had happened only some weeks before our conversation. The time that had elapsed was nearer to ten years.

The business that I came for was settled in about five minutes. Walt engaged me as an animator as soon as I sat down, before we talked about anything else. We agreed on my salary and that there was a bonus arrangement which Disney explained to me. I was to start in two weeks so that I could give the Mintz Studio the proper two weeks notice. I gave that notice the same morning, to Mr. Mintz. He was completely surprised as were the directors and animators at that studio.

I was among the last animators to be put on the Disney staff from the outside. Their new animators were Disney Studio trained men.

It was on the first day of Spring, 1936 that I drove on to the Disney Studio's parking area. Wilfred Jackson was the director of animation I was assigned to. The cartoon was "TOBEY TORTOISE RETURNS." This was a sequel to Disney's "The Hare and the Tortoise," but instead of a foot race, the theme was a prize fight ... the slow-poke turtle against the lightning-swift hare.

Jackson gave me as a starter a busy scene laid in the fight ring; Max Hare seated in his corner puffing on a cigar while two manicurists work on each of his hands and a shoe-shine boy polishes his foot, like a shoe with a shoe-shine rag. All the action hit the musical beat. I also animated some of the scenes of action before the start of the fight showing the Hare's swiftness and the plodding action of the tortoise. Another scene of mine was of the fight's time keeper played by the "Practical Pig" of "The Three Little Pigs" fame. It was a combination of super-slow breathing action of the pig concentrating on his watch and the change into rapid action of ringing the gong.

This first assignment acquainted me with all the steps of animation creativity at the Disney Studio... the rough animation for step one pencil test ... "sweat box" sessions with the director, changes if needed, semi-rough animation and final clean-up before inking pencil test. Sessions with the director at each stage. Your assistant in your room, for his end of the work including the final clean-ups. The inner excitement of seeing your animation for the first time in a Walt Disney film.

I found a number of New York animators at the studio with whom I had worked before. George Stallings was there. He was the animator I assisted on my very first job at an animation studio, Hearst's International Film Service. Stallings' position at Disney's was as story man. His way of animating was "too dated" for this studio. He showed me the story board of the story he was doing, "Mother Goose Goes Hollywood." (I found out later that Stalling's version was unsatisfactory to Disney and was put on the shelf. In fact it was repeatedly shelved after some other story men worked on it. When this story was finally finished I had a hand in it. More on that later.)

There was also Albert Hurter whom I knew from Charles Bowers' Mutt & Jeff Studio, of the silent films in 1919. Hurter was Swiss-German, much older than most of the Mutt & Jeff staff. He had studied art in European academies and was the only "real artist" in the studio. When Bowers needed realistic layouts or so-called realistic animation, Hurter was the man to do it. Here at the Disney Studio he was listed as a character designer.

There was William Vladimir (Bill) Tytla, an old friend of mine and a most exceptional animator. Also Arthur Babbitt, a very fine animator. Several others from the East were there ... some dropped in to see me upon my arrival, others I met by chance around the studio, like Norman(Ferrgy) Ferguson. Ferguson was known for his "Ferrgy roughs" way of animating. He gave good comic life to his drawings, but they were too free and rough and needed a good "clean-up man" to follow through and make sharp pictures for inkers to follow. At that period it was worth while. He was a pace setter and stood high in Walt's estimation ... which brings me to a digression ... real estate values. Ferguson told us at lunch one day that he had bought Walt Disney's House. Walt sold this house so that he could buy a larger one. This was, I think in 1937. Ferguson was somewhat distressed at his own extravagance,by paying the huge sum of twelve thousand dollars for that house. I guess that amount would only be enough for a down payment for Hollywood property nowadays.

Already a new breed of animator was developing at the studio. A more or less Disney Studio product. Some I had already heard of, others were unknown to me. An example was Ward Kimball whose room was along the same corridor as mine. He came into my room about two or three days after my joining the staff. He said, "I am Ward Kimball. You didn't think I was so young." I answered, "Yeh." He then turned and walked out. I had never heard his name before, I did not know what he was talking about. Nobody had told me he was one of the young geniuses of the new Disney animators.

My second animation assignment was on "MOTHER PLUTO" ... A hen makes her nest in Pluto's dog house ... Pluto unwittingly hatches the eggs ... the chicks take him to be their mother, hence the title "Mother Pluto." I animated the opening shot of the chicken yard and the

hen setting up her nest with her eggs in Pluto's dog house, the hen being tempted out into the open by a butterfly, her wild chase after the butterfly in the yard. There was one incident I associate with this picture, as follows:

There were action analysis sessions conducted by Don Graham. The first one I attended happened while I worked on "Mother Pluto." Animators, assistants and others attended these seminars. Films were screened, both live and animated and there were discussions led by Graham. I took part as others did in making various remarks. To make a point I made some sort of a comparison by using the cartoon I was working on. Next day to my surprise I received a stapled, typed record of the session. I did not observe a stenographer using a silent note-taker. Sure enough my remarks were there in clear type ... not just wasted on thin air. Though Jackson had not attended the seminar, he, together with the other directors, had received a copy. Jackson took my remarks as pointed at him. I explained my meaning to him and since he was a reasonable and nice guy, he took me on my word that there was nothing personal in what I said.

Other cartoons in which I had nice footage were "Mickey Magician"; "Wynken, Blynken and Nod"; "Moth & the Flame"; "Goofy and Wilbur", "Mother Goose Goes Hollywood"; "Woodland Cafe": "Lonesome Ghosts."

Burt Gillett directed "Lonesome Ghosts". The same Gillett who had directed "The Three Little Pigs" for Disney and the same one who had gone East to build up the Van Beuren Studio. He failed with Van Beuren and went back to Hollywood. Walt put him on staff again. His first new assignment was to direct "Lonesome Ghosts."

The talk at the studio was that Gillett would not last long, because in his he yday of the success of the "Three Little Pigs" he was throwing his weight around, putting down people by shaking his index finger at their faces and bawling them out publicly.

Some of those "inferiors", during the years that Gillett was away from the studio rose high in the Disney hierarchy. They remembered the finger-shaking in their faces. Burt Gillett was on shaky ground. He did not seem aware of the tight spot he was in. He gave me a nice piece of "Lonesome Ghosts" to animate ... the bored ghosts at the start of the picture ... phoning the Ghost exterminators, (Mickey Mouse & Company) and various other scenes including the tricks the ghosts played on the "exterminators". My animation pleased Gillette and Disney. This cartoon turned out to be an important Disney "short". Gillett's position seemed secure.

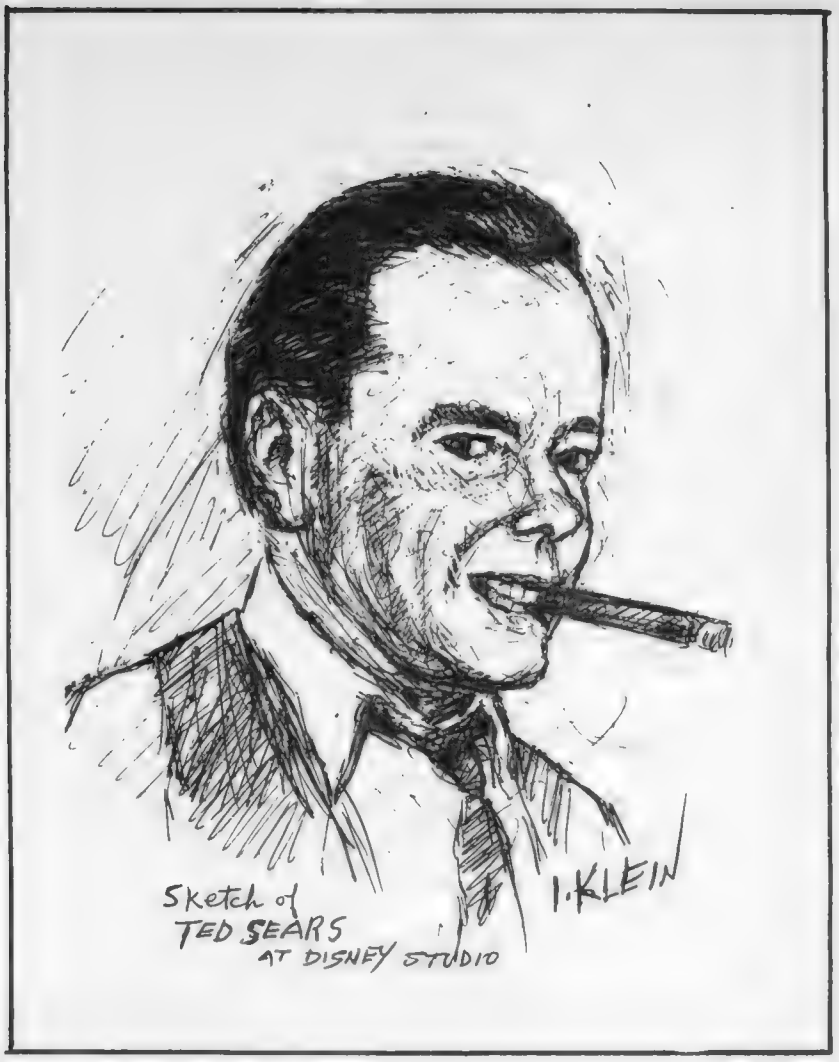
Gillett then picked up "Moth and the Flame". Again he gave me a nice hunk of animation to do. The picture progressed right into the pencil clean-up test stage, when BOOM, Gillett was fired. (By-the-way, at that period there were no screen credits for anyone except Walt Disney.)

There was something odd going on while I worked the Moth picture. Gillett kept putting off having "sweat box" sessions. I sent my scenes out to be shot for pencil tests, looked at the tests on the moviola in my room, made my own changes and improvements, called for more pencil tests until the pencil drawings were ready for inking. Gillett still did not call for a sweat box session. I had all my animation cut into the cartoon reel when the news came that Gillett was pushed out of the studio.

I was particularly pleased with my animation in "The Moth and Flame." It was of a pair of humanized moths, a cutie girl and a boy ... teenagers. The setting was on a woman's feathered straw hat. The action was around the ball-head of a hat-pin. The boy was flirting very actively with the girl who was responding coyly.

I was told in an inter-office phone call about Gillett being fired, by Dick Huemer, who told me also that he, Dick Huemer, was assigned to take over the direction of this picture. (I knew Dick Huemer back in 1918-19 when we both were kids working at the Mutt & Jeff Cartoon Studio of Charles Bowers.)

Dick told me he had seen the pencil reel of "Moth and the Flame." He added that my animation was fine but he was making



changes in the story which would mean the elimination of a good deal of the animation in the present reel, including all of my work. I asked him if Walt had looked at the reel. Dick answered, no, but that Walt put the whole thing in his hands.

I was extremely put-out, not only that my work was being kicked out, but that Walt Disney had not seen it. As I said above, I was particularly pleased with my animation in this picture.

Inter-office memos at the studio were common practice including notes to Walt Disney. So I sent a note to Disney that read something like this: "I am informed that Dick Huemer is taking over the direction of "Moth and Flame." He told me he is throwing out my animation in that cartoon because of changes in the story. I am anxious for you to see this animation before it is put into the waste basket because I think it is rather good work."

On the following late afternoon I was standing at the studio's parking lot gate waiting for my wife to pick me up in our car. (That was our routine. Ann needed our car during the day, then she would drive to the studio with our daughters Barbara and Doris at 5:30 P.M. and pick me up.) As I said, I was waiting at the gate when I heard a voice behind me saying: "Who the hell is throwing your work out!" I turned around ... it was Walt Disney at the wheel of his car ... he had a big smile on his face ..." I saw the reel. It's all good. It's all good stuff just as it stands. We're sending it in for inking and coloring." He waved me "so long" as he drove away ... Next morning Dick Huemer phoned me that there are going to be no changes in "Moth and Flame". That it is going through as is to be finished.

A few more remarks, brief ones on some of the other cartoons I worked on. "Mother Goose Goes Hollywood", as I mentioned earlier, in story stage, had been shelved several times. Then when the studio was making its big push to finish "Snow White" and the animation on the Disney shorts was bogged down, I was asked to join two story men, T. Hee and Ed Penner to see what we could do with that story. What we did was to finish it to Walt's satisfaction. I was then given a chunk of animation to do on it. I animated the opening title which had a goose roar like the M.G.M. lion and I animated the entire sequence of Laurel and Hardy as "Simple Simon and the Pieman."

The studio, on my request obtained several Laurel and Hardy comedy shorts which were screened for me one afternoon, to brush me up on the mannerisms of those two great comics.

By the way, on "Lonesome Ghosts" I had a "shuffle off to Buffalo" dance step to do with the ghosts. I requested a reel of dance steps, which I received but none were of the "shuffle", I told this to Gillett. He did the shuffle for me himself several times till I got the hang of it.

The studio's multiplane camera was used for the first time on "Wynken, Blynken and Nod." I had considerable footage of animation in that picture and knew how my work looked from the various stages of pencil tests including the cleanups. But when I sat in on the first screening of the finished picture I did not recognize my own work (at first) ... the depth of focus added a new and unexpected dimension and dream quality to the cartoon.

Even though the studio had this sophisticated multiplane camera, their regular animation cameras had mechanical confrontations that were still to be worked out. My younger brother, Philip Klein, was an assistant to animators at the studio at that time. One of his jobs was to work with the cameramen. When they had a vertical, north-south zoom-in, Phil stood somewhere on the back of the camera-stand and operated the down movement of the zoom while the cameraman did the rest of the operation of changing cells and shooting the picture.

Philip Klein got his start in the animation industry at the Van Beuren studio in New York. He came to Disney in Hollywood in 1937 as an assistant in animation. When he left the studio four years later he was an animator. He took

advantage of the educational processes in progress at the studio. There were classes in every phase of the animation field. The Disney Studio was a college in animation in all its categories. The working population of the studio in the late 1930's was between a thousand and twelve hundred. I believe that was the peak.

The Disney Studio's system of specialists went into using certain animators for animating Pluto because they were particularly good with that cartoon character. Others were good with Donald Duck. There were "clean-up" men also capable in that particular direction. In fact the Donald Duck clean-up men often kept the character of the Duck from drifting away from his design on the model charts. Phil Klein, for a period of time was a Donald Duck clean-up artist. He also drew some of the Donald Duck model charts showing the correct way to draw Donald in various poses and angles.

The Disney creative system called for meetings of the story men and animators together with Walt Disney before the story went into animation. There were times when the story was bounced back to the story men after such a meeting. My serious contact with Walt was at such meetings. I would receive an inter-office note calling for my attendance: Story Meeting ... name of story ... Time, ... month, day and hours of meeting, like 10:00 A.M. To 12:25 P.M. Projection Room #4. Present: Walt and list of others, the story director and animation director, story men and the animators assigned to this picture, also a steno-typist taking everything down on her silent machine. We all are there at 10:00 A.M. The story boards are already hanging on the walls. The story director goes through the continuity according to the sketches. Then the bull session is underway. Walt might start the ball rolling. Others join in with their suggestions. It all seems free and easy though very earnest. There is this difference ... Walt's suggestions are orders. Those of the others need his approval. It *might* sound like this:

Walt: Cop chases Donald into the Chinese street, it might be funny for the Duck to assume a Chinaman's disguise ... (this is a change in the story), have the cop ask "Have you seen a Duck?"
Animator: The Duck's tail pops out as Donald goes into doorway.
Walt: Cut to close-up of tail. (Approval of suggestion).
Another animator: Donald wiggles his tail to point up the situation.
Walt: I think it will overdo it. (Walt did not say *no*, but his disapproval was quite plain.)

The wildest suggestion that Walt made at a story meeting was in "Mother Goose Goes Hollywood." The last scene needed improvement. I don't recall how it was before the change. The picture had a running gag of Little Bo Peep looking for her lost sheep. Bo Peep was played by a cartoon version of Katherine Hepburn. Also in the cartoon cast was Joe E. Brown and Martha Raye, their big mouths were played up. Walt's suggestion as I roughly remember it ran something like this:
Walt: When Joe E. Brown and Martha Raye finish their trucking dance, Martha kisses Joe with her big mouth leaving a lip stick circle around his whole face. Joe then opens his big mouth real wide, letting out his siren-like yell. Truck into Joe E. Brown's mouth and inside like in a cave is Bo Peep-Katherine Hepburn, still searching, saying her lines: "I've lost my sheep ... rawhly I have." That *is* the final sequence of "Mother Goose Goes Hollywood."

A personal side of Walt Disney was revealed at luncheons. There was a restaurant lunch room near the studio on Hyperion Boulevard where I had lunch pretty regularly with other animators. We had a table to ourselves in one of the corners of the place. Nearly everyone eating in this "beanery" worked at the studio. Walt Disney would join us at the animators' table several times a week. He never acted like the boss though he always led the conversation. Some examples of the conversations:

Walt looked at us while he was chewing away at a mouthful, said: "I wonder what you guys would be doing if animation never happened." He then pointed at each one and gave his guess. They were all of the butcher, baker and candlestick maker type of jobs. For some reason he looked at me and ventured no guess.

One day Walt took a letter from his pocket. It was from an animation director in New York, whom most of us knew and for whom none of us had a high regard. (Most of us at the table were from the East.) In that letter the man made a request to join the Disney animation staff. Walt asked if he was worth sending for. No one said a word. Walt laughed, said, "I catch on." put the letter back into his pocket.

We all had sections of watermelon one lunchtime. Walt said: "You guys all eat your watermelon different ways" .. (One man ate by carefully starting at one end and working to the other end. Another started in the middle and ate haphazardly, one ate with knife and fork, another with a spoon.) Walt continued: "This reveals your characters ... but I don't know how."

Once he had a bottle of pills, swallowed a few, said: "This is the food of the future. Each pill is a meal in itself." Then Walt ordered a regular lunch like the rest of us.

Just one more recollection. This happened after "Snow White" was released and made a sensational hit. One of the fellows, while we were eating, asked Walt if he had listened to the Ritz Brothers on the radio the previous night. (At that time a cartoon short was in production at the studio called "THE AUTOGRAPH HOUND". Donald Duck crashing a motion picture studio trying to get autographs from the star actors. The Stars were all caricatures of popular movie actors including the Ritz Brothers.) Walt said he had not heard them. This animator described a skit kidding in a farcical way SNOW WHITE AND THE SEVEN DWARFS. Walt got mad as hell; "Those bastards aren't getting publicity in my cartoons! I'm cutting them out of "Autograph Hound." He did.

Somewhere along the line the studio made a change in its bonus arrangement to the disadvantage of the animators. The change made me unhappy.

After two and a half years or thereabouts at the studio, Roy Disney called me into his office, told me that I had proved myself very well. He then said that the studio wanted to put me under contract as a valuable member of the staff. He gave me the contract, asked me to take it home, read it and to sign it. I took it home, my wife and I read it together. We found it was all glory but no change in salary. I returned the paper to Roy the next day and told him I'd rather not sign because my salary was not being increased. Mr. Roy Disney looked sad and said he was sorry to hear this.

In the meantime the Mintz Studio (Screen Gems) had been asking me to return offering me a higher salary. I accepted and sent in my resignation with a two week notice.

I did not know that when I sent in my resignation that Walt had gone on a calculated "vacation" for two weeks. That was when the long delayed distribution of "Snow White" bonuses were distributed. As expected, many people were disappointed in not getting enough or were left out completely. Walt anticipated the wave of protest, hence his vanishing act. He returned on the Saturday that I was leaving. I'll never know if, had Walt not been away during the two week notice period, if he would have tried to dissuade me.

On that last Saturday morning (we worked half day Saturday in those days) I went up to Walt Disney's office, after phoning on the inter-office phone, to say goodbye. He asked me to come up. After an exchange of greetings Walt said: "You know, Klein, you are leaving a big city to work in a small town ... but you are making your own bed, so you'll have to lie in it." He shook hands with me, wished me good luck. I had an interesting occasion to see Walt Disney again in his office in the early part of 1940. But that is a short story in itself.

One more parting note: Sometime after I left the Disney studio, I told my good friend Otto Englander (Disney story director) about my turning down the contract with the studio. He just looked at me incredulously. He said: "You did that! How could you have been so foolish. The first contract I signed was just like yours. Within weeks they tore up that contract and gave me a new one, doubling my salary." ❸

The Sports Cartoon— Then and Now . . .

by Bill Gallo

For many years LOU DARVAS, of The Cleveland (Ohio) Press, was one of the nation's premier sports cartoonists. His cartoons appeared regularly in that large metropolitan daily, as well as in the pages of The Sporting News, and he authored a book on how to draw the cartoon. A year or so ago we were very sorry to hear some discouraging words from Lou himself, to the effect that on The Press, the photograph had completely eased the sports cartoon off the sports pages, and that he felt that his career was at an end. We understand that he is now retired. We told this sad story to BILL GALLO, the noted sports cartoonist of The New York News, and found that he is in complete disagreement with editors who eliminate the sports cartoon entirely in favor of the photograph. Bill is so articulate on this disturbing subject that we felt we should pass his comments along to our readers. Bill is currently the President of The National Cartoonists Society.

Gallo Cartoon done during the Munich Olympic Games

By BILL GALLO

You sports cartoonists — don't think of the photograph as the enemy, as the space eater. There's room on every sports page for the columnist, the cartoonist and the photographer. I'd like to emphasize to editors that these are three separate things. The cartoon is a completely different dimension from the photo.

As a rule the photo merely illustrates one particular play — a guy going up to the basketball hoop or a runner sliding into second base. How many great photos are there? Here on our paper, if it's a great photo, it invariably winds up on the back page which is more or less reserved for the one-in-a-million shot.

The sports cartoon nowadays *must* carry an *idea* — it can't be just a drawing! The sports cartoonist has to *say* something. As a breed we'd be extinct if we all followed the old, traditional method in the sports cartoon. Most of the famous oldtimers did a large, beautiful drawing of a sports figure, surrounded by little action cartoons. Every day's cartoon was the same, only with a different athlete. There was no theme, no idea, no comment. Willard Mullin, of course, was the guy who introduced the idea, the theme, into our branch of the profession.

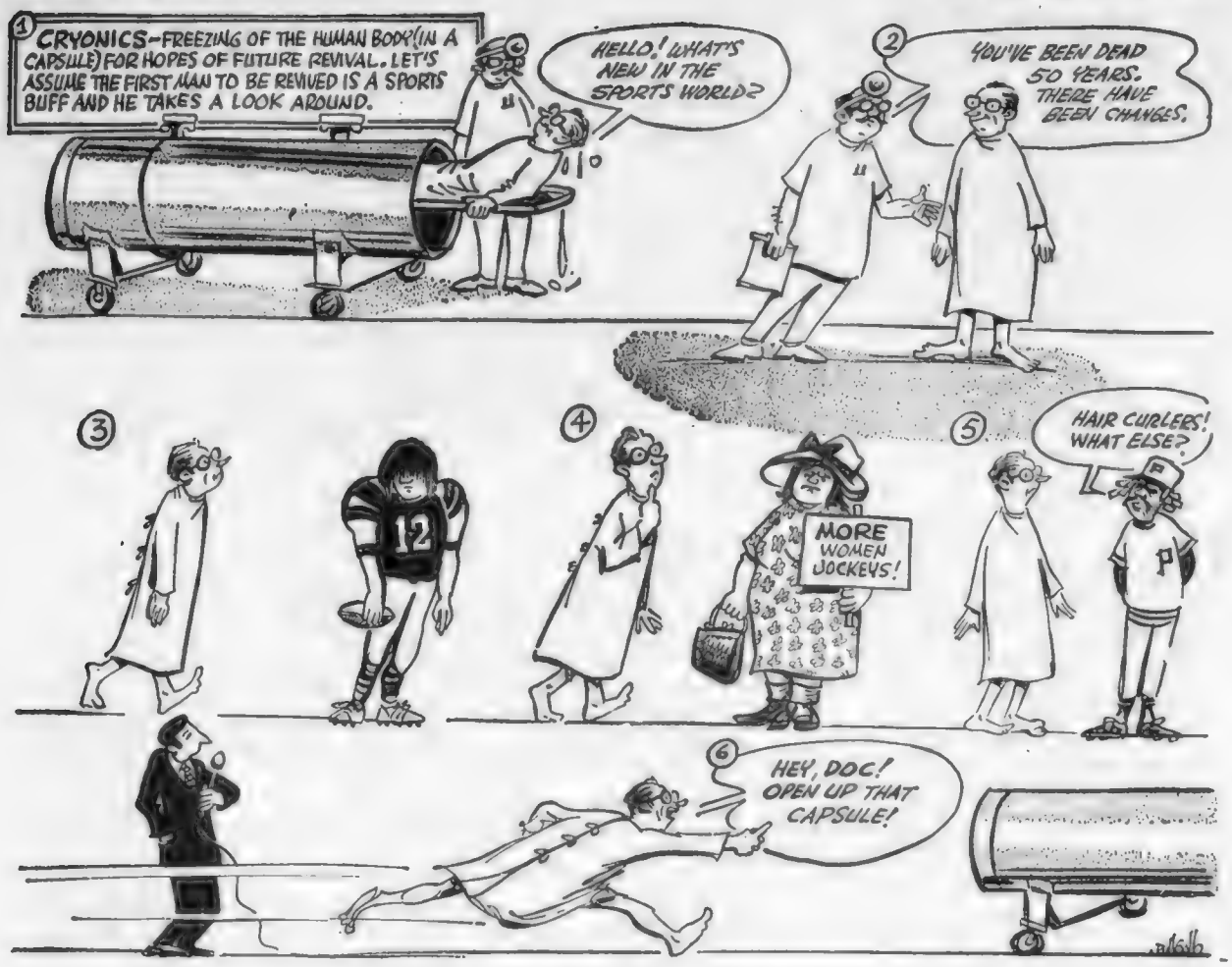
Newspapers carry photos of political figures but they also use editorial cartoons. So the sports cartoon should be a necessary accompaniment to the sports photo. On the sports pages today you have to editorialize in your cartoon just as a sports columnist editorializes.

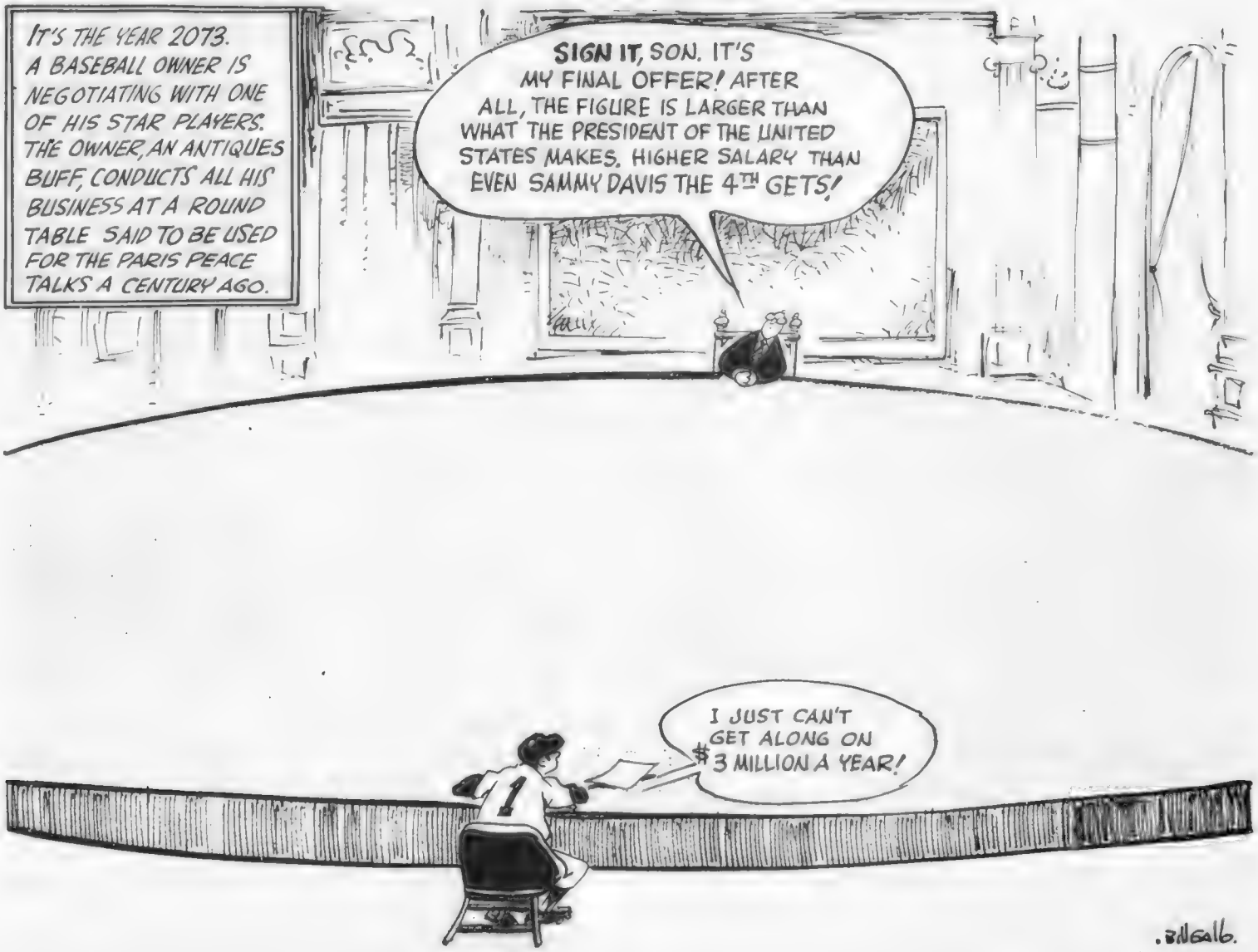
Maybe the young cartoonists coming up aren't fighting hard enough for the space because they've been discouraged by editors who've told them that the cartoon is a space filler, a luxury they don't need. Except for the very exceptional photo, photos are pretty much the same every day, and all the papers have substantially the *same* photos too. *They* could be called the *real* space *fillers.*

This was a Gallo cartoon at the time of the Mike Kekich-Fritz Peterson wife-swapping affair on the N.Y. Yankees.

DEEP FREEZE

By BILL GALLO


1 CRYONICS-FREEZING OF THE HUMAN BODY(IN A CAPSULE) FOR HOPES OF FUTURE REVIVAL. LET'S ASSUME THE FIRST MAN TO BE REVIVED IS A SPORTS BUFF AND HE TAKES A LOOK AROUND.
HELLO! WHAT'S NEW IN THE SPORTS WORLD?
2
YOU'VE BEEN DEAD 50 YEARS. THERE HAVE BEEN CHANGES.
3
12
4
MORE WOMEN JOCKEYS!
5
HAIR CURLERS! WHAT ELSE?
6
HEY, DOC! OPEN UP THAT CAPSULE!


IT'S THE YEAR 2073. A BASEBALL OWNER IS NEGOTIATING WITH ONE OF HIS STAR PLAYERS. THE OWNER, AN ANTIQUES BUFF, CONDUCTS ALL HIS BUSINESS AT A ROUND TABLE SAID TO BE USED FOR THE PARIS PEACE TALKS A CENTURY AGO.
SIGN IT, SON. IT'S MY FINAL OFFER! AFTER ALL, THE FIGURE IS LARGER THAN WHAT THE PRESIDENT OF THE UNITED STATES MAKES. HIGHER SALARY THAN EVEN SAMMY DAVIS THE 4TH GETS!
I JUST CAN'T GET ALONG ON #3 MILLION A YEAR!
1
.BillGallo.

There don't seem to be any good new young sports cartoonists on the horizon the kids who come up to see me all draw the same — many of them copy the beautiful drawing style of Willard Mullin. But I have to tell them, "this isn't a sports cartoon, it's a picture, and nobody's going to use a sports cartoon that's simply a picture anymore." Willard, as I mentioned before, was the originator of the editorializing sports cartoon, the drawing with a point of view, an idea, behind it.

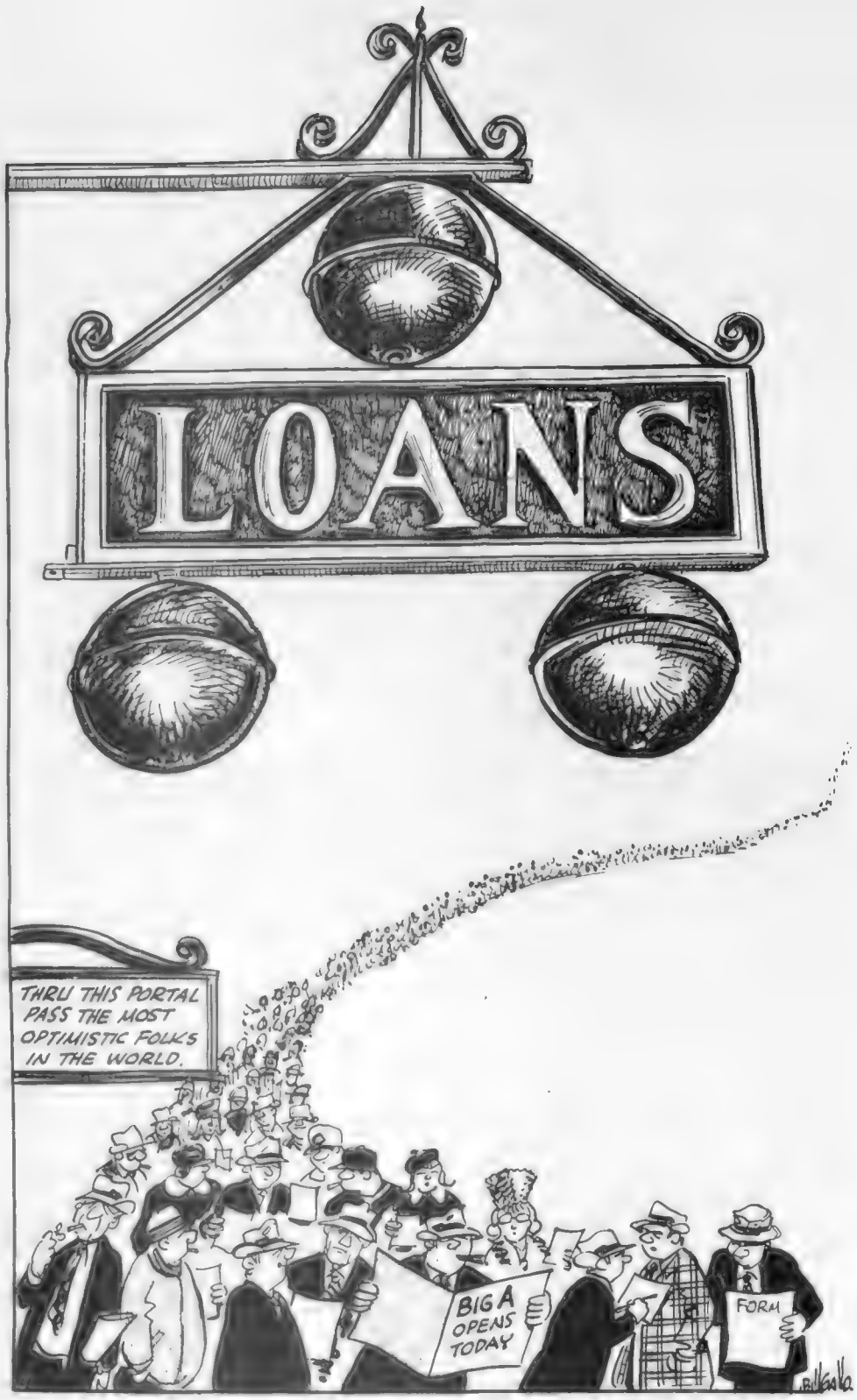
Another thing about the kids — some of them can draw a little but the only reason they want to be a sports cartoonist is to get free tickets to the various sports events.

If an editor sacrifices a good sports cartoon feature for a whim, or to save a little money, I think it's a crime. One way that more space can be made for a sports cartoon is for editors to eliminate some of the wasted words in many of the stories on the page. The writer doesn't have to ramble on and on, and here at The News we always strive for *brevity*.

To refer again, for just a moment, to Lou Darvas, I believe that he was in the *Art* Department at The Cleveland Press. Here at The News, I have the advantage of being in the *Sports* Department, and am therefore closer to the sports picture than he probably was.

In conclusion, don't get me wrong about the photographers. They're all my friends — it's just that there's room on the sports page for the columnist, the photographer, and the cartoonist — all three of them!

Possibly some of my cartoons which you're including with this conversation will make a little clearer what I mean by the 'idea' thing which is absolutely necessary these days in sports cartooning. ●



MUSEUM OF CARTOON ART

We've just received the following release from Jack Tippit, the Curator of the new Museum of Cartoon Art:

The doors opened in August at the newly established Museum of Cartoon Art in Greenwich, Connecticut. It will be the only museum of its kind in the world and will also house the Cartoon Hall of Fame.

The opening exhibit will include an historic comics collection dating from 1896 to the present, a display showing the evolution of a comic strip, many examples of early and contemporary original cartoon art, and a display by Walt Disney on the various steps used in producing animated cartoons.

A beautiful old mansion overlooking Greenwich harbor and surrounded by 4 acres of manicured lawn and large shade trees will serve as the new home for the museum. Eventually, the large rooms on the ground floor will be used primarily for exhibits and the Cartoon Hall of Fame which will include many of the cartoonists who have been winners of the Pulitzer, the Reuben, and other top awards in the cartoon field. Other rooms will be used for a library, biographical files with related articles, classrooms for seminars and lectures, a theater, and an archives collection.

A gift stand is also planned for selling cartoon gifts, books, toys, and originals. Meetings of various cartoon groups will be held from time to time in the great hall on the first floor. The Newspaper Comics Council's fall meeting for 1974 is the first on schedule.

The Museum was formed to meet the growing need of collecting, preserving, protecting, and exhibiting the cartoon art form. It has the backing and cooperation of the syndicates and all of the major cartoon societies and associations. Presidents and leaders of the various organizations will be serving on the Board of Directors. Head of the Board and President of the Museum will be Mort Walker who has worked diligently for many years on the idea of establishing such a museum for preserving the craft. Mort is the creator of "Beetle Bailey" and is a leader in the profession.

The Director/Curator of the Museum will be Jack Tippit, immediate past president of the National Cartoonists Society and the creator of the cartoon panel "AMY."

Funding for the Museum will be from an endowment established by contributions from cartoonists, syndicates, publishers, corporations, and the public.

Photo by Bill Crouch, Jr.

Mort Walker offers a sandwich to the huge, paper-mache cartoonist which was created by the very talented Joni Johnson, daughter of cartoonist Frank Johnson and his wife, Millie. It's on display at the museum.

The Board of Directors of the Museum of Cartoon Art is listed below:

MORT WALKER, President
Museum of Cartoon Art

JOHN MILT MORRIS, former Pres.
Assoc. of American Editorial Cartoonists

LEE LORENZ, former Pres.
Cartoonists Guild

CHARLES KLINE, President
Newspaper Comics Council

NEAL ADAMS, President
Academy of Comic Book Arts

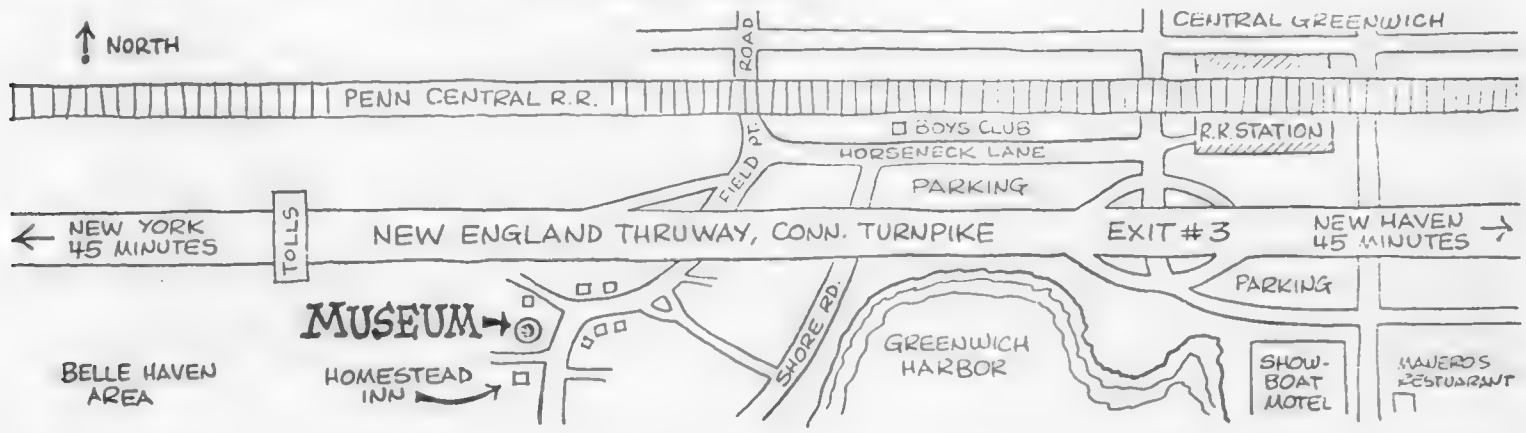
BILL GALLO, President
National Cartoonists Society

JOSEPH F. D'ANGELO, Gen. Mgr.
King Features Syndicate

JACK TIPPIT, Director
Museum of Cartoon Art

Assistant Curators for the Museum will be Brian Walker, recent graduate of Tufts University, creator of a new comic strip which appears in a local Greenwich publication, The SILVER LINING, and Chuck Green, a Fine Arts graduate of Haverford College.

Map showing location and giving directions to the Museum is shown below:



SELBY KELLY, the widow of the famed WALT KELLY, is carrying on the writing and the drawing of the Sunday POGO page for the PUBLISHERS-HALL SYNDICATE. Here, in this conversation with your editor, she talks about her career in animation, about Pogo, and shares some of her thoughts about Walt with our readers. I think we should add a few biographical facts about him at this point. Walt and his first wife, Helen, had 3 children — Kathy, Carolyn, and Peter. His second wife, Stephanie, who died of cancer a little over 4½ years ago, and Walt, were parents of Andrew, John, and Stephen. Steve, who's 22, currently writes the POGO dailies which are drawn by Don Morgan who also works for the Ralph Bakshi Studios in California. Selby and Stephen both live and work in the family brownstone in New York City.

Q: You started in animation didn't you, Selby?

A: Yes, and that's all I've ever done since I went with Disney's in 1936. I began there as an inker, worked in the paint lab making the paint, eventually was head of it, 've shot camera, done cutting, in fact was involved in every phase of the business except playing musical instruments.

Q: In the beginning women didn't have a very wide range of opportunities in animation, did they?

A: I'll say they didn't! Soon after high school I read an ad in 'Popular Science' reading "MEN — we need you at Disney's if you can draw!" It had happened that I always seemed to win all the art contests in high school — in fact they made me stop entering them because it looked rigged. I answered the ad, and here's a 'Women's Lib' story I tell often: The girl at the studio laughed rudely in my face and finally said, "Well, if you insist on trying to get a job here, go across the street — that's where the girls are — this is for men." They looked down their noses at me and asked, "Have you ever done anything commercial? We don't hire anybody unless they're real artists." Thinking they meant something like magazine work, I said, "No." But my mother, who had driven me down from our home in Pasadena, piped up with, "You've done a series of children's books and you've sold float designs for the Rose Parade." The contest for the Pasadena float always involved everybody in the city school district, and for four years I won those. So they did accept me for the Disney School, and started me at $10 a week. At this point I quit a job in the dime store where I'd been getting $15.

Photo by JIM RUTH

Q: How did you eventually manage to get beyond the inking which girls were assigned to?

A: When we went out on strike in 1941, I met a lot of the men at the studio and they taught me to do in-betweens and assistant work. Then during World War II there was a shortage of men of course, and the studios started hiring girls as in-betweeners, and finally allowed them to go into 'breakdown' and then into 'assistant' work. After the war the guys came back, and although several of us had made it into animation, they pushed us back down again.

Q: Isn't it true that Walt Kelly first saw you when you were both working at Disney's in 1936, but that you didn't meet until years later?

A: Right. Disney had a rule that if a woman was caught in the men's building, she'd be fired immediately — he allowed no fraternization whatever. In later years Kelly told me that he used to look out the animation building windows and watch me walk from the parking lot to where I worked. But there was no occasion for us to meet. He wanted to meet me apparently but the other men kidded him either by saying they were going with me, or some other guy was, so nothing came of it at that time. Finally, in 1968, we did meet when he came out to California to do a TV Pogo special at MGM. I had been asked to come over and work at MGM and one day Kelly came into a room where I was picking up some work from an animator. When he started to leave I said to the animator, "Benny, I've never met Mr. Kelly." Walt turned around and Benny introduced me as Selby Daley. Kelly looked at me and said, "That wasn't your name!" That feat of memory really bowled me over. I guess a little explanation is in order at this point. I was Margaret Selby when I first started at Disney's but there were so many Margarets that I decided to go by my last name — Selby. (In fact at the time I was in charge of the paint lab, 9 of the 18 girls under me were named Margaret). Later I married Roger Daley and discovered that his former wife's name was also Margaret. At that point I changed my name officially to Selby Daley. Kelly had not only remembered my real name for over 30 years but recalled that I wore red shoes at the time he first saw me!

Q: Will you tell us about some of the problems you've faced in writing and drawing the Sunday POGO?

A: The drawing has been easier than the story for me. I'm surrounded by Kelly originals and when I want to draw Pogo, for instance, I look through Kelly's things and find a Pogo that's in the position I want. If I can't find one, I take two or three that are **almost** in that position and study them to get the full flavor. It's not tracing or copying exactly but trying to be sure that it looks the way he used to draw him.

I really got acquainted with the Pogo characters after I met Kelly at MGM in 1968 and became his assistant. My duty was to check on all the people who were drawing the characters for the Pogo TV special and to make sure that they were all drawing them the same because we didn't have model sheets. I had worked up some model sheets but Kelly was a little against the idea because his characters are very fluid and they were never planned for a whole bunch of people to draw them. If you look at Churchy, for instance, you'll notice that his head sometimes is perfectly round on the back of it, and that at other times it's almost square — according to the mood and what he's doing. Kelly didn't want the characters pinned down. I got the essence of what Kelly wanted from him and I was the liaison between him and the staff.

Incidentally, when this special was completed and we saw it on TV, Kelly was very disappointed with it. Stephanie was dying at the time and he couldn't spend as much time as he would have liked on the picture. He had to be back in New York with her and it got out of his control. It was so unlike a real Kelly product that he decided after Stephanie's death that he and I would make another film of our own. We then made a 15-minute full-animation picture which we completed but which so far has never been shown. Kelly reanimated a lot of the scenes several times to get just what he wanted — he was a fantastic worker — so fast!

Q: Your method was different from the usual one, wasn't it?

A: Yes — we didn't work on cels. We didn't like the look of solid color paint applied to characters drawn on cels, when backgrounds etc. were done with colored pencils on paper which had a tooth to it. For instance, let's say we had a bird flying through a background which had been drawn and colored on paper. After Kelly had drawn the bird's various actions on paper, I'd ink them, color them, cut them out and then paste them on the number

Sunday Page by Selby Kelly.

POGO
RELAX, ALBERT...
MIGHT AS WELL TAKE IT EASY 'TIL THE BALL IS FOUND.
WHILE THEY IS ARGUIN' 'BOUT THE BALL I'LL GO GET THE OTHER EQUIPMENTS...
WHAT OTHER EQUIPMENTS IS USEFUL IF WE GOT NO BALL?
YOU USED SOME LEGERDEMAIN ON THAT BALL!
YOU'S THE ONE PULLIN' ABRACADABRA!
PUBLISHERS-HALL SYNDICATE
YOU IS A SORCERER! A SOOTHSAYER! A HOUDINI!
YOU IS A PRESTIDIGITATOR, A NECROMANCER, A VIRTUAL BLACKSTONE!
HERE'S THE OTHER EQUIPMENTS... COME AN' GET IT!
HOT DOGS PEANUTS LEMONADE POPCORN GUM

of cels required. In that way the handling and appearance of the character which was moving would be in harmony with the background drawing. Kelly did most of the drawing — I did some of the assistant work — and I did all the coloring, the cutting and the editing.

Kelly hastened his death in completing this picture because at this point he should have gone into the hospital for a checkup and rehabilitation. He had heart trouble and diabetes, and everything was deteriorating, but he insisted on staying in California to finish the picture — he could hardly walk, he was so ill. He worked just in his room — didn't even leave it. Then he came back to New York and went into the hospital. From then on, for the next two years, he was an invalid. For all his health problems, he was a phenomenal man. He could do a great deal of work at any time and could always do what it would take 6 other people to accomplish. Finally Kelly realized that he would be pretty weak from then on, so at this point he hired Don Morgan to be his artist. Kelly figured that he himself would write the strip, that Morgan would do the drawing on the dailies, and that Kelly and I would do the Sunday page together, with him doing the penciling and me the inking. Don, incidentally, now draws the dailies which Kelly's son, Stephen, writes. Don works for animator Ralph Bakshi in California. Steve writes the dailies here in New York and mails them out to the coast after the lettering has been done here.

Q: You and Walt were married under very unusual circumstances, weren't you?

A: We were all ready to get married — had had all our blood tests, license, etc., but he developed gangrene in one of his legs at the time of his amputation. I wasn't going to be allowed to visit him in 'intensive care' unless I was a member of the family, so it was arranged that a judge friend of his, Sam Silverman, the Supreme Court judge, came over and performed the ceremony here in New York. After a while Walt recovered and came home.

Q: You mentioned earlier that the drawing part of the Sunday Pogo was easier for you than the story. Can you say something about that?

A: You might think that by reading and rereading some of Kelly's cartoons that maybe you could pick up a clue here and there, and possibly redo them — but it's impossible.

I **can** say that Kelly and I had a similar sense of humor. Of course his was much better and more developed but we laughed at the same things. Talking back and forth about some situation, we'd often come out with the same conclusion. We were so in tune in most ways that I can imagine, to some degree, what he would do with a certain idea. If I succeed in any manner in making the strip seem like Kelly, I'm very happy. I used to tease him by the way, and remind him that **I'm** actually a swamp person. I was raised in the swamps of Florida — we lived way out in the country, we were surrounded by them, and my brother and I

Walt Kelly at the drawing board during the making of the Pogo animated TV special which Chuck Jones, at Walt's left, directed.

POGO is distributed the PUBLISHERS-HALL SYNDICATE.

Photo by Jim Ruth

Selby Kelly.

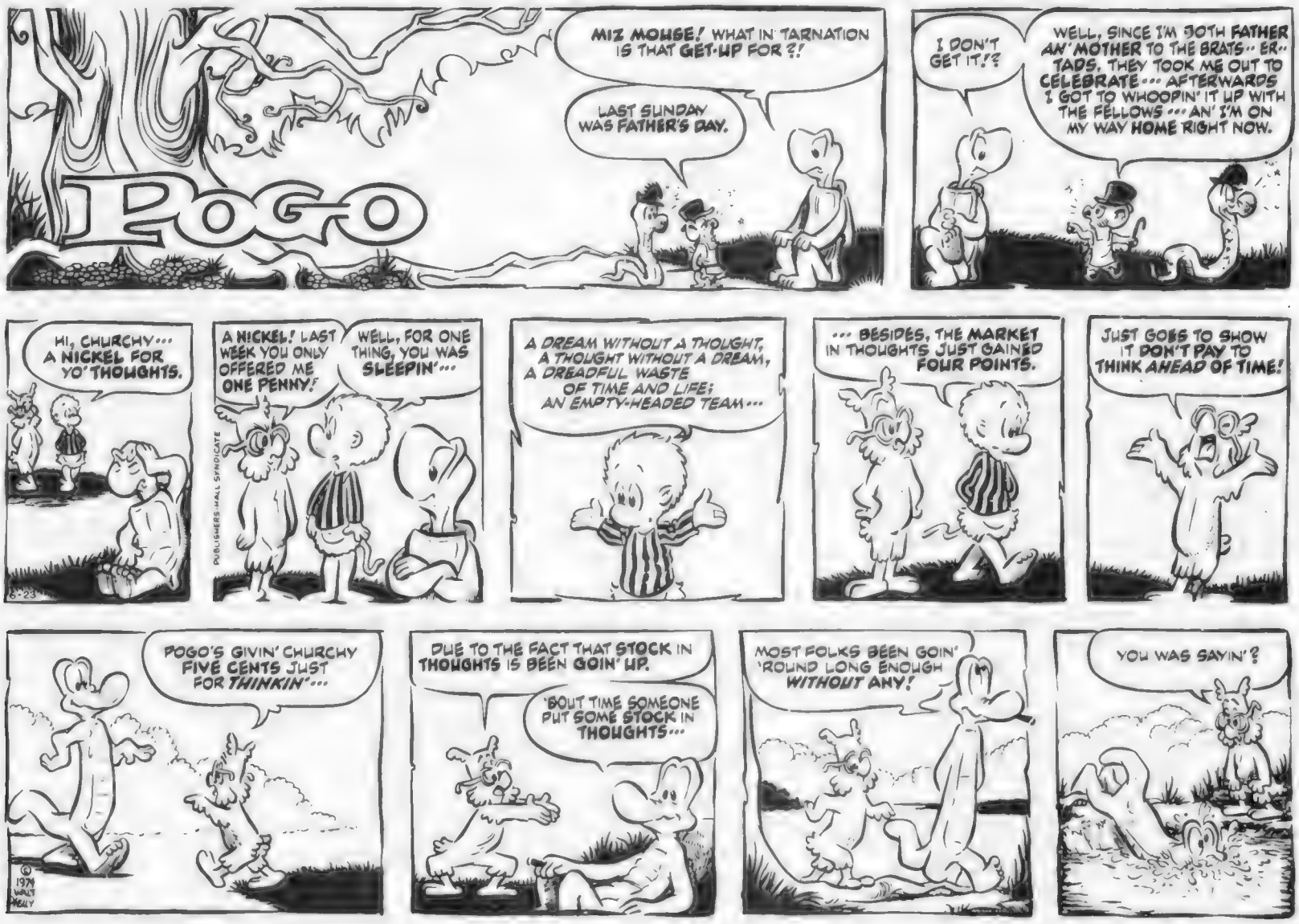

POGO
MIZ MOUSE! WHAT IN TARNATION IS THAT GET-UP FOR?!
LAST SUNDAY WAS FATHER'S DAY.
I DON'T GET IT.!?
WELL, SINCE I'M BOTH FATHER AN' MOTHER TO THE BRATS.. ER.. TADS, THEY TOOK ME OUT TO CELEBRATE... AFTERWARDS I GOT TO WHOOPIN' IT UP WITH THE FELLOWS... AN' I'M ON MY WAY HOME RIGHT NOW.
HI, CHURCHY... A NICKEL FOR YO' THOUGHTS.
A NICKEL! LAST WEEK YOU ONLY OFFERED ME ONE PENNY!
WELL, FOR ONE THING, YOU WAS SLEEPIN'...
PUBLISHERS-HALL SYNDICATE
A DREAM WITHOUT A THOUGHT, A THOUGHT WITHOUT A DREAM, A DREADFUL WASTE OF TIME AND LIFE; AN EMPTY-HEADED TEAM...
... BESIDES, THE MARKET IN THOUGHTS JUST GAINED FOUR POINTS.
JUST GOES TO SHOW IT DON'T PAY TO THINK AHEAD OF TIME!
POGO'S GIVIN' CHURCHY FIVE CENTS JUST FOR THINKIN'...
DUE TO THE FACT THAT STOCK IN THOUGHTS IS BEEN GOIN' UP.
'BOUT TIME SOMEONE PUT SOME STOCK IN THOUGHTS...
MOST FOLKS BEEN GOIN' 'ROUND LONG ENOUGH WITHOUT ANY!
YOU WAS SAYIN'?
© 1979 WALT KELLY

Photo by Jim Ruth

used to go out and catch little alligators, whereas Kelly never even saw a swamp till Pogo was several years old.

I was asked by the syndicate not to deal in politics on the Sunday page because Sunday should be more for the children, and more fanciful things, fairy tales and pratfalls etc. should be worked into the page. I do try and emphasize big words once in a while — it's an educational thing and something different. Sometimes when I'm really dry on ideas, Isit down and go through a bunch of Kelly's things and take notes about some kind of a twist I might give them. Or I might even note exactly how he handled an idea, hoping to do a twist of it later.

Q: Walt Kelly often seemed to have a gruff exterior. What was he really like?

A: He was the softest-hearted guy inside that gruff exterior, but he could scare people silly. He'd be sitting in his room when he and I were making that 15-minute animated film I told you about a little while ago, and no one would dare come into that room. He could just turn around and glare at them for interrupting him and they'd melt. I remember that the guy who operated a studio where we were working at one point was afraid to talk to Kelly. He'd come to me and ask me to speak to Kelly for him. But if anybody needed anything, Kelly would always be the first to try and help them with it. And he was always trying to help somebody get a job. He was always a big tipper. Never small-talked and particularly didn't like anybody to fawn over him. When anybody came up and said, "Oh, Mr. Kelly, I think you're marvelous!", he would just withdraw completely and wilt back down inside himself. As a result, he'd be gruff toward these people because he was embarrassed and ill-at-ease with them, and wanted them to just go away and leave him alone.

As I said, he didn't like small-talk. Maybe he was more of a lecturer than a conversationalist. When we first started going together, he almost always asked someone else to come with us, thinking that I'd like to be entertained with the third person's small-talk which he didn't want to indulge in. After he found out that I didn't talk much either, and preferred to listen, and didn't mind his silence, we'd just go out by ourselves. My friends used to kid me by saying, "You make a remark to Kelly one day and he answers you the next!" He was a very intelligent man and knew so much about so many things. He read a great deal and retained everything he read. He could give you accurate information about almost anything you'd mention. At times when somebody would be talking on some subject, he'd sit quietly for a while till he couldn't stand their inaccuracies anymore, and then he'd say, "Well, here's how the situation **really** is." But he wouldn't always put you down. Politics, history, geology, all these things and more interested him. He had toured the world several times and knew what was going on in politics in any country. He seemed to be able to predict what was going to happen so often, and I think he could have been a top-notch economist if he hadn't been a cartoonist.

He didn't want anybody to know who he was personally — wanted to be known only as Walt in a bar, for instance. Didn't want people to say, "That's **the** Walt Kelly." This made him very self-conscious. Steve tells of an occasion when Walt was at P.J. Moriarty's and some guy come up to the bartender and said, "I understand Walt Kelly comes in here." Walt himself was sitting down at the other end of the bar and overheard the bartender reply, "Aw, he used to — I don't see much of him anymore." Afterwards, according to Steve, Walt slipped the bartender a $20 and said, "Boy, that was a close call!" We used to search out places where he wouldn't be known.

Q: I'd like you to add a few words about your own son if you will.

A: I'm delighted to — Scott Daley attends college in Santa Barbara, he's 26, and he's worked a good deal in the studios during summers and holidays. He composed the music for the animation film Kelly and I did, and played all the parts himself with various instruments.

Phil Love

Here is another column by PHIL LOVE, former Feature Editor of THE WASHINGTON STAR, longtime writer of books and newspaper stories, and producer of the weekly column, LOVE ON LIFE, for the McNaught Syndicate. As you well know, Phil has an endless fund of stories about cartoonists, and it's our pleasure to share them with our readers.

LOVE TO ALL

If Milton Caniff ever tires of producing seven comics a week and decides to chuck it, there's another field in which he could not only make a good living but, in all probability, astound the world.

That thought struck me as I was reading (No. 22) of the "Steve Canyon" sequence he had to kill because it was too much like the Patricia Hearst kidnaping — or rather, the Hearst kidnaping was too much like the story he'd made up.

It wasn't the first time Milton had shown an amazing amount of extrasensory perception (ESP).

Back in 1943, while Milt was still writing and drawing "Terry and the Pirates," he depicted an Allied paratroop invasion of Burma. A real invasion followed a few days later.

In "Steve Canyon" some years ago, Milt had his hero battling with an enemy that was transporting prefabricated submarines overland to warm-water ports. A year later it was revealed that the Soviet Union was doing just that.

During that same period, Milt had snorkel subs and television-equipped planes acting as "eyes" for seagoing units — long before they were known to exist.

It was three years ago, if my memory is working, that a September sequence of Milt's strip showed Canyon using an infra-red photograph to spot poppy fields being cultivated for the illegal drug traffic. Coincidentally, an August issue of Time magazine reported:

"Color film pictures of the poppy fields of Southeast Asia, taken from satellites, have been projected at the White House."

Since the strip was published on Sept. 26, readers marveled that Milt had been able to use the Time report so quickly. The fact was, however, that he was ahead of Time; he'd written the poppy episode on July 20 and drawn it on the 29th.

In April, 1972, Milt had Canyon fighting Communists who were building hidden missile silos in the ancient temples of a nearly extinct religious sect in India. So far, happily, nothing of the sort has been reported. But now that India has exploded an atomic bomb, who can say what news will come out of that troubled country next?

Of course, Milt ridicules the suggestion that he's clairvoyant. "I just try to write exciting, suspenseful fiction," he told me. "But when you try to follow current developments, and combine a lot of research with a little guesswork, you're bound to hit on some things that turn out to be true."

Nevertheless, I can't think of any other artist whose strips have shown anywhere near as much prescience as Milt's. That's why I think that if he ever lays aside his brushes and lets his psychic powers range where they will, there's no telling what astounding messages he'll have for this crazy, mixed-up world.

I COULD HAVE USED some of Milt's ESP myself the time I invited a certain well-known cartoonist to my house for New Year's dinner.

I had grown up admiring this fellow's work — he was a great artist and a clever gagster — and I was thrilled when he joined the Washington Star, where I was just beginning as a reporter. I sought him out immediately, and we quickly became good friends. No one on the Star knew — least of all, the management, — that he'd been fired by every previous employer for falling down on the job. Falling down drunk, that is.

As usual on a holiday, only a skeleton staff was working that New Year's and, again as usual on such newsless days, several of us chipped in and had the neighborhood bootlegger bring in a bottle of what was known euphemistically as bathtub gin. The euphemism had to do with the kind of fixture used in the manufacture of the stuff.

The bottle provided only two or three snorts apiece, but that was enough to make me feel very sorry for Pete, as we'll call him, when he confided that he was living in a rooming house and would miss the "home-cooked dinner" he was used to having on New Year's. I phoned my wife and asked if I could bring him home. She said she'd be honored, as she'd been an admirer of his work since her art-student days.

We'd had only one drink at my house when Pete suddenly became very drunk. He asked for another drink, and I suggested that we wait awhile."

"The hell you say," he retorted — and, to my amazement, drew a halfpint of gin from a coat pocket and took a long gulp. I snatched the bottle away from him and rushed into a bedroom to hide it.

I'd no sooner returned to the living room than Pete produced another bottle from another pocket and succeeded in downing another gulletful before I could get it away from him. I took it to the kitchen to hide, and he followed me yelling, "You stole my liquor! That's grand larceny! If it wasn't Prohibition, I'd call the cops!"

The kitchen was very hot because of the oven and my wife had opened the outside door. Pete rushed to it and started taking deep-breathing exercises alternated with knee-bends.

"I love fresh air," he said. "I'm a fresh-air bug. Bz-z-z!"

While he was buzzing, I hid the bottle.

At that point, my wife announced that dinner was on the table, and I guided our guest into the dining room.

Since we'd had turkey for Thanksgiving and Christmas, the piece de resistance was ham. Pete took one look at it and shouted:

"Ham for New Year's? You've got a hell of a nerve inviting me here for New Year's dinner when you're not having turkey. I always have turkey on New Year's. I'm insulted."

With that, he leaned over the table, spat on the ham, and yelled, "That's what I think of your lousy ham!"

Before I could recover my wits, he'd dashed into the living room, grabbed his overcoat and hat, flung open the front door and started for the street. He went off the stoop sideways, landing astraddle of a hedge, which he managed somehow to run along duck-fashion until he reached the sidewalk. The last I saw of him, he was reeling up the street, turning occasionally to shake his fist at me and scream, "Ham for New Year's! Bah!"

Ann threw out the ham, of course, and warmed the turkey left over from Christmas. It was a long time before we could bring ourselves to eat ham again.

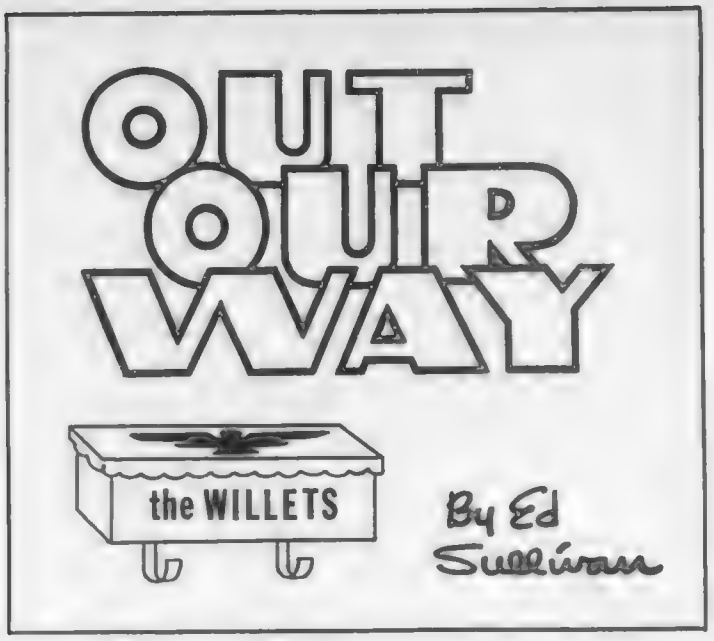
I never saw Pete again. He never went back to work at the Star, never bothered to write or phone a resignation. The next I heard of him — and the last — he was working for a small-town newspaper far removed from Washington.

IN CONTRAST, there's Alfred Andriola, who has never been known to take a drink. The first time he came to my house for dinner, some 20 years ago, he declined a cocktail, and at the Newspaper Comics Council meeting in Buffalo last April, he was still declining.

Incidentally, my wife asked Alfred to autograph a program for each of our four grandchildren. He said he couldn't because he'd left his eyeglasses in New York, but he would mail her the autographed programs as soon as he got home.

He didn't do it, however. Instead, each of the kids received an original "Kerry Drake" strip, suitably inscribed.

If I'd been blessed with just a modicum of Milt Caniff's ESP, I'd have known that Alfred would do something handsome like that. ●



ED BLACK, who wrote the 'What's Doing at Disney?' story in Issue #15 of CARTOONIST PROfiles, and the 'Chuck Jones' article in #19, has come up with another interesting interview. Here he talks with cartoonist ED SULLIVAN who does the Sunday 'OUT OUR WAY' page for the NEWSPAPER ENTERPRISE ASSOCIATION. Sullivan also produces a weekly socio-religious panel, 'Beyond the Stained Glass', which he distributes through his own syndicate, Avant Features. He and his wife, Geri, live in Salem, Ohio.

ED BLACK is a newsman at WKBN Radio and TV in Youngstown, Ohio, who spends his off-hours bending over a drawing board himself, so he's a knowledgeable interviewer on cartoon matters.

Q. You were born and raised in Akron, weren't you?

A. No, actually I was born in Garden, Mass. and we moved to Akron when I was 14. I went to high school there, Garfield Hi. That's where I started cartooning, for the high school paper. I had really enjoyed reading gag cartoons and had developed into a regular cartoon buff. I thought I had a sense of humor and liked to draw, so I decided to try it.

Q. Is that when you first became interested in cartooning?

A. Yes, that's when I first began to draw cartoons. They were general cartoons because I enjoyed reading the Saturday Evening Post back then which featured a lot of panel cartoons. I won a cartoon contest in a national high school publication called the "National Echo" at that time and they published cartoons from all the high school papers. I won a first prize of about five or ten dollars and the cartoon was published on the front page of the "National Echo" and that's when I decided to go ahead and keep drawing.

Q. Were you encouraged by others to pursue cartooning?

ed sullivan

Ed leans back to think up new ideas now that the old ones are done and ready to send to the syndicate.

A. Oh yes. When I was in high school there was a priest at the local parish who was interested in my work. He took me to visit the NEA Syndicate in Cleveland to talk to some of the people there. That was a big kick for me because at that time Ernest (East) Lynn was the director of comic art and he was very kind and gave me encouragement. My work wasn't of a professional standard so I wasn't hopeful of getting a job, but I did get encouragement. I must have been about 17. The man who lived next door to us was in the Junior Chamber of Commerce. One day he took me to the local newspaper, the Akron Beacon-Journal, and I met the editorial cartoonist at that time (c. 1946) Ned White. He, too, gave me help and encouragement. All along the way I've met people who have been a help to me.

Probably the person who contributed more to my getting started in the comic strip end of the business was Joe Gelin who was the editor of the Three Catholic papers in Cleveland, Youngstown and Toledo. All three papers were using freelance material. I submitted some sample comic strips and he liked them and took them on. I drew "The Googans" for eight years. It was a good place for me to learn about comic art and experiment with different styles and gags.

Interestingly, the "Googans" was based on the Willet family in "Out Our Way." The characters were the same kinds of characters, the mother, father, daughter and the son. I admired the "Willets" after reading the strip many years and just kind of modeled my strip on that. It's ironic that later on I got the chance to do the actual strip which influenced me in the beginning, when I was about 21.

Q. You also began selling with a good deal of regularity to the national magazines like Post and Collier's?

A. Yes, I sold my first cartoon to Post when I was 24, as a matter of fact the O.K. came on my 24th birthday. Before that I had been selling to smaller magazines. At that time there was a magazine called "Gags," and they published a lot of general cartoons and I sold quite a few there and some of the smaller markets like medical and trade publications.

Q. Didn't you have an association with the late Don Ulsh?

A. Yes. Don Ulsh was my agent for a while. Every cartoonist, I suppose back then, looked for an agent when they weren't selling because they thought it would be the answer to their problems.

Ulsh was conducting a kind of a cartoon service for a fee. He'd analyze your cartoons and give a critique and would also act as agent. I believe Johnny Hart and Walt Wetterburg were two of his clients then, too. He never sold much of my stuff but he did help me improve my style. I wasn't turning out an awful lot of stuff and what I did turn out wasn't very good, so consequently he didn't sell too much of my stuff, but he did help my style and helped me become more realistic about the business.

Q. Did you go on to art school after you graduated from high school?

A. No, I never did go to art school. I picked up everything on my own. I did take a correspondence course for a while, but I never finished it. I've never been the most disciplined person in the world and it was always hard for me to do the kind of rudimentary things you have to do to become a good artist. I always did just enough to get by, so while taking the course I got bored with it and just dropped it.

Q. Did you work at other jobs at that time while doing cartooning?

A. Right. I worked in a machine shop. I worked in a filling station and a hardware store. The last job I had was working in a juvenile store selling potty chairs and diapers. That was just before I went into the seminary to study for the priesthood, around 1958. I was there for 8 years and that's where I began to do the religious cartoons.

Q. When you decided to go to the

OUT OUR WAY
the WILLETS
By Ed Sullivan
I THINK YOUR FATHER WANTS TO SEE YOU OUTSIDE, DEAR!
OKAY, MOM!
WHAT'S UP, BESIDES THE ROCKS, DAD?
WILLIS, I HEARD YOU BLOW UP AT BUTCH ON THE PHONE THIS MORNING!
I COULDN'T HELP IT! HE TOLD ME HE RUINED A BOOK I LENT HIM!
DON'T YOU THINK YOU SHOULD HAVE GIVEN HIM A CHANCE TO EXPLAIN BEFORE YOU CAME ALL UNGLUED?
I GUESS SO!
1972 by NEA Inc TM Reg US Pat Off
IT NEVER HELPS ANYTHING IF WE FLY APART BEFORE WE KNOW ALL THE FACTS!
YOU'RE RIGHT, DAD!
I HOPE YOU'LL TRY TO TAKE UNPLEASANT NEWS A LITTLE MORE CALMLY FROM NOW ON!
YOU MEAN LIKE YOU'RE GOING TO DO WITH LIL··· RIGHT?
I DON'T UNDERSTAND!
SHE JUST BROUGHT THE CAR BACK WITH ONE OF THE FENDERS ALL BASHED IN!
WHAT HAPPENED?
DAD DROPPED A BOULDER ON HIS FOOT!
Sullivan
11-26

seminary, did you feel you would be able to continue cartooning there?

A. At the time I didn't really care whether I would or not. I went into a religious order that was into communications. They had artists and writers and editors. I thought somewhere along the line I would fit in. It wasn't primary for me to continue with cartoons.

Q. What was the daily life in the seminary like?

A. It really wasn't suited to my temperament in that it was a community-type life. It just wasn't my cup of tea. I should have left long before I did, but I just hung in there because I felt this is what I should be doing, but I really don't feel like it, but I'll do it anyway. I lasted 8 years and was a year away from ordination when I decided to chuck it.

Q. When did you resume your cartooning in the seminary? Did you do it on your own or did someone talk you back into it?

A. Joe Gelin again asked me to do a cartoon on seminary life after I had been in for about two years, and I said okay. I did a panel on a weekly basis for a couple of years. Then at one point in my religious training I had to stop it because of a year called 'noviciate' when you have to take special training as a novice and they cut you from everything and I wasn't able to do it then so I just dropped the whole thing and just resumed it again when I got into college work.

Q. Did your superiors at the seminary let you go with cartooning?

A. Yes they did and all the money I earned went to the order. I didn't get any of it. I wasn't making that much, but what I did make went to the society.

After I left the seminary in Canfield, Ohio, I got a job with a Catholic weekly as a writer and artist in nearby Youngstown. I did a lot of feature writing and continued the cartoon panels, only by this time they were no longer seminary cartoons but general religious cartoons.

I got out of the seminary in 1966 and worked at the newspaper, The Catholic Exponent, fulltime until 1969 when I quit to devote full time to the cartoons.

Q. How did Avant Features, your own syndicate, come into existence?

A. I did the cartoons originally for a three-paper chain I was working for, in Toledo, Youngstown and Cleveland. The editors of other religious papers began seeing the panel and liked it. They wanted to subscribe to the feature, too. I had enough of them interested in it so that I decided to syndicate it on my own. So I had mats and engravings made and thought if I were going to do this I ought to have a name, so avant guarde was a prominent term so I called it Avant Features and used it as a business name.

Q. How many papers does "Beyond the Stained Glass" appear in now?

A. It's in 41 papers now and a publishing company in Chicago published the panel in book form called "Laughter Through an Open Window."

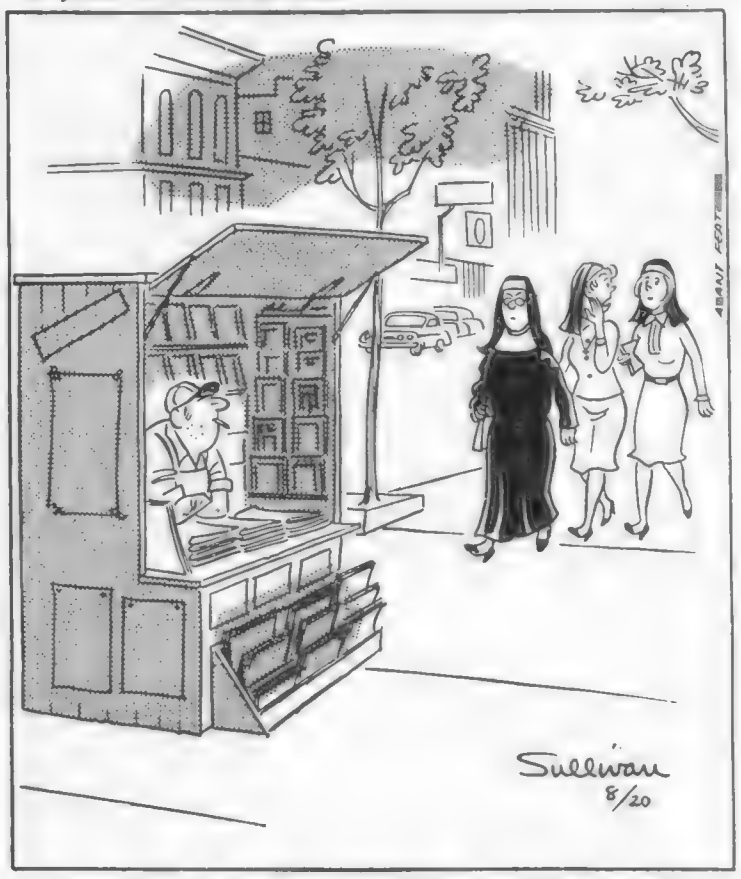
Q. What is it like to run your own syndicate?

A. All of the grimy details my wife takes care of. I have as little to do with it as possible because I can't stand the bookkeeping, the correspondence, the filing, mailing and licking the stamps. Once and a while I'll do it, but as often as I can I don't. Geri's really a great secretary and a writer also. But she takes care of all of that — the whole business end.

I feel we haven't really done enough promotion on the panel. Most of the papers who publish it came to us rather than us going to them. I really think if we promote it, we can pick up more papers than we have. There are only two other competitors in the religious panel field so the field is wide open.

You see, you would think if anyone is going to get sensitive about religion it would be the religious papers. And yet they give you terrific leeway in religion. But the daily papers are far more sensitive to religious matters than those which concentrate on religion. It IS a paradox and I could never really understand why this is so. The editors of daily papers are afraid to take chances with a religious cartoon, they're very sensitive to their readers feeling the readers would be offended. And yet the readers of religious publications see the same thing and are not offended by it.

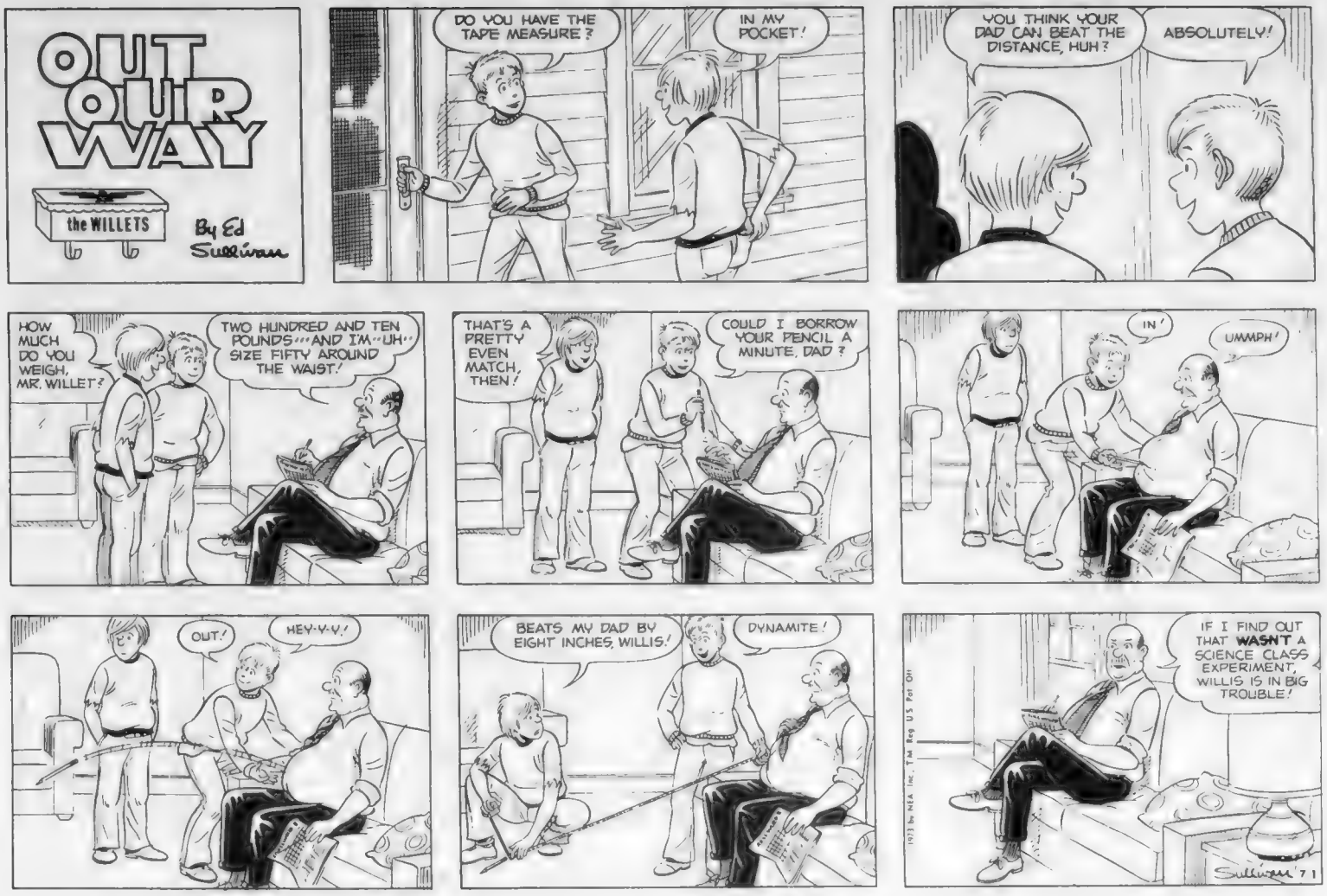
Beyond the Stained Glass



"I'LL DIE IF SHE STICKS HER TONGUE OUT AT 'PLAYBOY' AGAIN!"

Beyond the Stained Glass

"BEFORE WE BEGIN, LET ME JUST CLARIFY THE ROLE OF GODFATHER..."


OUT OUR WAY
the WILLETS
By Ed Sullivan
DO YOU HAVE THE TAPE MEASURE?
IN MY POCKET!
YOU THINK YOUR DAD CAN BEAT THE DISTANCE, HUH?
ABSOLUTELY!
HOW MUCH DO YOU WEIGH, MR. WILLET?
TWO HUNDRED AND TEN POUNDS... AND I'M... UH... SIZE FIFTY AROUND THE WAIST!
THAT'S A PRETTY EVEN MATCH, THEN!
COULD I BORROW YOUR PENCIL A MINUTE, DAD?
IN!
UMMPH!
OUT!
HEY-Y-Y!
BEATS MY DAD BY EIGHT INCHES, WILLIS!
DYNAMITE!
IF I FIND OUT THAT WASN'T A SCIENCE CLASS EXPERIMENT, WILLIS IS IN BIG TROUBLE!
1973 by NEA Inc., TM Reg U.S. Pat. Off.
Sullivan '71

Q. How did you come to do the "Out Our Way" Sunday page for NEA?

A. I was trying to sell NEA a daily comic strip I had conjured up about a non-swinging bachelor. I sent some samples to NEA in Cleveland. I got a letter from Comic Art Editor Tom Peoples saying they couldn't use the material. I kept in contact with him and visited NEA several times.

On one of these visits he asked if I would be interested in doing the "Out Our Way" Sunday page because they were looking for an artist since the other Sunday page artist was quitting. He asked me to do a couple of pages of samples. I did them, they liked them and I got the contract.

That was in April, 1971.

Q. Do you do other types of cartooning?

A. Most of my time is taken up with the Sunday page and the panels, but once in a while I'll submit greeting card ideas and also some gag panels. I also do cartoons for friends on such things as retirements, graduations and the like.

I'm also getting into watercolors as something for a change of pace and it gives me a whole new dimension into artwork and I like it very much. I take private lessons from Franklin Bates in Lodi, Ohio, a terrific talent. I've been taking lessons now for several months.

Q. How long have you been married and how did you meet your wife?

A. We were married in June of 1969. I was working at the newspaper and they sent me out for an interview and she was the subject of that interview.

Q. What are your working methods?

A. For ideas I usually find some particular situation which is interesting and try to work it into a hopefully humorous ending, or I just doodle until something clicks. It's like writing a small weekly play. I'm really into the characters of "Out Our Way," I like the characters very much. I identify with Dad Willet probably more than any of the others. I enjoy working with them and I think this helps when a cartoonist works with a continuity strip.

Q. How do you work?

A. I've always used a light table because my style is a tight style. I know a lot of artists use the light table as a carryover from the animation field. I've worked this way for years and find it's the only way for me to work. I work on tracing paper in a loose style then trace it onto the bristol board via the light table.

Q. What materials do you use?

A. I use a two-ply bristol board with a little tooth to it. My tracing paper drawings are very rough. I refine them in pencil onto the bristol board, then go over it with a bowl point pen. I use a #5 red sable brush for blacks and a BE-6 for the lettering. The Sunday page size is 16 by 24 and the religious panels are the usual 8½ by 11.

Q. I understand that you, like Dick Moores who does the "Gasoline Alley" dailies, do the whole thing yourself, the inking, layout, lettering and the ideas?

A. Yes, but there isn't really all that much work involved. If I had six dailies to do, it'd be different, but the Sunday page doesn't take that much time. It used to take me about two days to do one, but now I can do it in a day.

Q. How do you work up ideas for both of these features?

A. For "Beyond the Stained Glass," I usually scour the newspapers to tie something current in the news with a religious angle. Then I usually do a month's panels in a couple of days, using seven or eight ideas, then boiling them down.

Q. How about work methods with "Out Our Way?"

A. We've been trying to update it more because the Willet family was originally an old-fashioned type family and since I've had it, anyway, I've been trying to inject more modern dress and idiom etc. to make it more contemporary than it was.

The characters I've tried to keep like the original characters J.R. Williams created. However, my own style is creeping into the strip, so I haven't been using all of the fine modeling and cross-hatching that both Williams and his assistant, Neg Cochran (who still does the "Out Our Way" daily panel) used in their work. My style with the Willet family is more open. I've tried to keep their characterization true and not make it a flippant, gaggy-type, contemporary wise-cracking strip that a lot of strips are today.

It's kind of difficult to do a humorous strip with a certain type of characterization because you can't step out of character too far.

Q. What is your work day like?

A. I try to be in the studio by nine o'clock and put in a full day. Sometimes when ideas don't seem to come, I work in the yard or work on the house. There are times when I work late at night. Thursdays are usually reserved for the water color lessons since I have to travel some distance to get there. Then I have to do some painting during the week which usually breaks up the cartooning routine.

Q. Do you get together with other cartoonists very often?

A. Not too often, Ed, I'm kind of a loner, not having too much contact with other cartoonists except those at NEA, like Neg Cochran and Les Carroll. Then every once in a while people like yourself come around and it's always great to talk with someone who's acquainted with the business or knows a lot about it.

Q. In your days as a novice, did you ever have the desire to go to New York or Chicago or any other meccas of cartooning?

A. No because I was timid and had no desire to go to New York at all because it scared me to death, or just the thought of it anyway. One of the great things about cartooning is you could do everything through the mail. However, for a cartoonist to be timid or an introvert is not a good thing because you have to be interested in people and you have to know how to get along with them in order to reflect their foibles and crazy ways through cartoons. The only way to do that is to see it first hand. You can't always imagine it because you lose touch.

I did have enough social life so that I wasn't entirely deprived, but as far as going to New York: I never had the desire.

Q. What seminary were you with?

A. I was with the Society of St. Paul. I was stationed at Staten Is. for a year and we used to get into Manhattan once in a while and I was glad to get back to Staten Island. Then I was stationed in Buffalo for two years and after that they sent me to Canfield, Ohio, about ten miles from here and that's how I got acquainted with this area. My first studio was in a back office of a real estate company here along Route 224. For a while, in 1965, I left the St. Paul Society and attended the diocesan seminary in Steubenville, Dean Martin's home town. It had a beautiful setting out in no man's land and that helped me get my head together.

Q. It's probably harder to get into the panel area today than when you were younger in the late '40s and early '50s, isn't it?

A. I would say so, even though I haven't been submitting gag panels for about two years now. Back then magazines were numerous and they would buy up tremendous volumes of cartoons. The major magazine market seems to have decimated considerably, but strangely enough other magazines are coming into existence. They seem to be the specialty magazines aiming for a certain segment of the populace rather than the general audience that Post, Colliers and Look aimed for.

Also, the cartoon field is broad enough so if a man is versatile, he can do a number of things rather than specializing. Advertising uses many cartoons. The greeting card business is very related to gag cartooning. Then there's newspaper work, spot drawings, comic books, and humorous illustrations. Comic book work probably requires a higher degree of artistic ability and more versatility than the gag cartoon field. I would think anybody coming up would be wise to develop skills in different areas so he could jump from one to the other with no problems, so if things go rough in one aspect he could just transfer.

My relationship with the "Out Our Way" page has been rather co-incidental. Not only did I model the comic strip, "the Googans," I did years ago, on the Willet family, but just about that time, when I was 22 or 23, a friend of mine was working in a bookstore. Someone brought in an original J.R. Williams cartoon. It had a copyright line on it dating to 1928. It was a cartoon which had been given to someone named Walter Coyle, autographed to him. My friend gave it to me, so for years I've had this J.R. Williams original that I've always admired and hung in a promiment place.

So years later, here I am doing the Willet family. The whole thing is kind of weird. But J.R. Williams was really a genius as far as I'm concerned ... He had a depth and feeling for humanity that you won't find among cartoonists today. His art style was really great comic art.

I think today's comic strips reflect the spirit of our times in kind of a wise-cracking, fast moving, sophisticated society, but I'm really old-fashioned in that I would like to see comic art retain some of the flavor it had in the early days. The artists in those days took more pains with their work and comic art was an art in itself.

Too many strips today are very loose and sketchy and the art is not all that good. I would really like to see things move back in that direction. I suppose I'm showing my age in being so nostalgic, but I really hate to see cartooning and the comic art business get too streamlined. I really think it has a unique role and ought to retain that.

Of course in addition to being an art form, it's also a business and editors have to see their newspapers, syndicates have to sell their comic strips so they have to give them what the editors and the people want.

The trend nowadays seems to be to relevant comics: integrate the strips, have some kind of social message to reflect the concerns of the times and get "heavy." But I'd also like to see them also retain the original quality of comic strips. End of sermon.

Q. Do you enjoy your work?

A. Very much. There isn't any other business like it ... it does have its drawbacks. It's rather lonely working by yourself doing something like this and sending it out and not getting any feedback.

Day by day, doing this kind of work and not getting any kind of response can get to you after a while, but on the whole I really love the business.

It's really great being your own boss and you don't have to worry about the hours you keep.

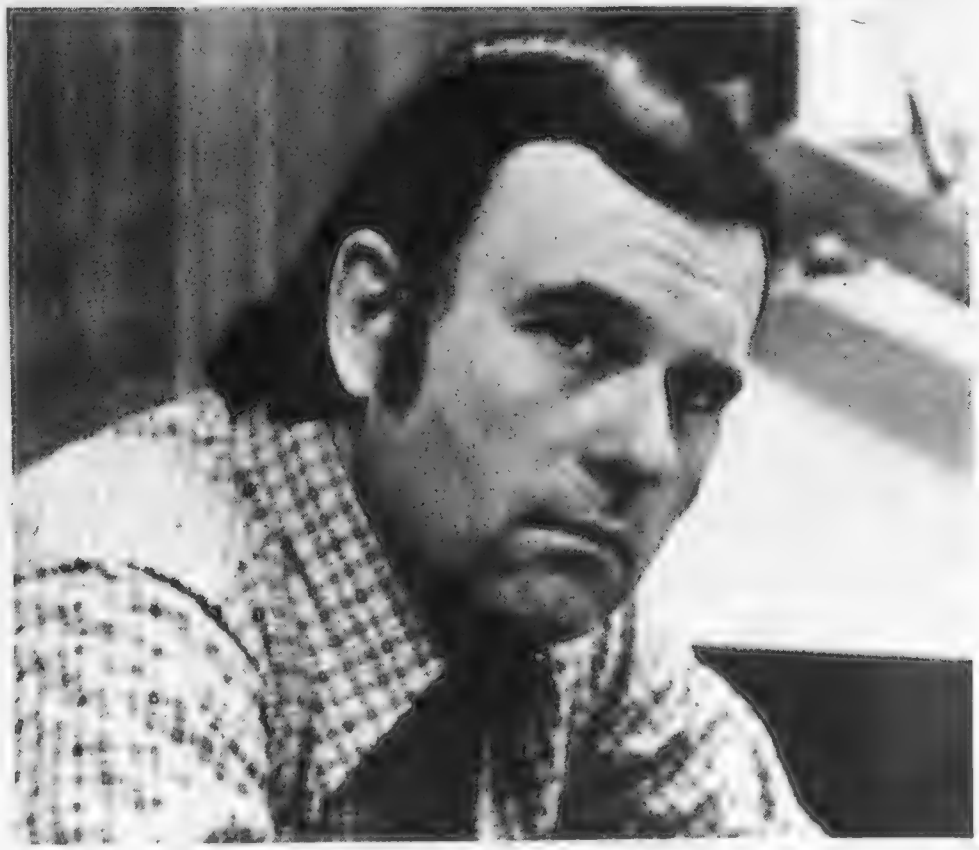
I do try to be at work at nine every morning, believe it or not. Of course, I keep erratic hours too. A lot of times I work late at night when other people are relaxing, trying to hassle out an idea but for the most part, I work the 9-to-five stretch, five days a week and sometimes six if necessary.

Q. If anyone associated with a newspaper is reading this or if a reader wants the editor of his local paper to contact you about the "Beyond the Stained Glass" feature, how would they go about it?

A. Just contact me by addressing: Ed Sullivan, Avant Features, Box 374, Canfield, Ohio 44406, and we could send them the rates. I'd be more than happy to hear from anyone at newspapers reading this.

DON WRIGHT

Photos by RICK BECKRICH



We are particularly pleased with the following conversation which our friend, Rick Beckrich, of the Miami News, had with that paper's Pulitzer-Prize winning political cartoonist, DON WRIGHT. We don't recall when we've heard a more articulate explanation of the experiences and the mental attitudes which make a man decide that political cartooning is where he ought to be. Don Wright was awarded the Pulitzer Prize in 1966 for the body of his work done during 1965, but Don modestly comments that nothing really matters except what you're doing for tomorrow's cartoon. He has also won several Overseas Press Club awards, and numerous local and state honors.
For the past 4 years his cartoons have also been distributed by The Washington Star Syndicate.

BECKRICH: Since you didn't begin your newspaper career as a political cartoonist, Don, would you tell our CARTOONIST PROfiles readers about the very interesting developments which eventually landed you in this field?

WRIGHT: I've been with The Miami News since coming out of high school. I started as a copy boy, did that for 2½ years, became an apprentice photographer, and then a full-fledged press photographer. I loved it and did quite well at it till I got drafted into the army in 1955.

BECKRICH: To back up for just a moment, was drawing in the back of your mind during the years when you were growing up?

WRIGHT: Oh I've been drawing since I was a kid and I suppose the interest was innate. As so many others have done, I cartooned for the high school paper, etc., but I treated cartooning as something to fill my spare time as a hobby. I guess when other kids were outdoors playing football that I *did* consume a good deal of my time drawing pictures.

BECKRICH: I know that both your photography career and your army service were important factors in your becoming an editorial cartoonist — what about those?

WRIGHT: Press photography seemed to expand my interest in drawing — it gave me a better sense of the value of pictures, and I learned how you can manipulate feelings with pictures. I didn't go to college and I know I learned how to get along with people, and how to be more aggressive from being a press photographer. I learned how to stand up in the company of Presidents, to push them around over into corners where I wanted to take their pictures, and to ask questions. It rounded me out as an individual and made me very curious about what was going on around me. Had it not been for press photography, there's a good chance that I might not be a political cartoonist now. I was always doodling and drawing when I was a copy boy, when I had the time, and people on the paper would come over, see something I'd drawn, like it, and pin it up on the board. So I began to build a reputation as a cartoonist, whether I wanted it or not.

When I went into photography, everyone at the paper knew I could also draw — which led to an unusual combination. At times when photographers weren't allowed in a court-room, they'd hand me a pencil and pad and I'd cover the case with my sketches.

I spent 2 years in the Signal Corps as a photographer at Columbia, South Carolina, and I think these years were also important to my further development. As you know, in the army you meet many types of people, and you're thrown into a situation where you have to get along with every kind of person — even those you might not associate with in civilian life. It was at this time that I first began to realize the value of looking at people as individuals — each of whom had had his own problems, and had developed up to the point I met him because of a particular environment, etc. Some had gone beyond others because of how and where they grew up. At first it didn't dawn on me that people could be short-changed culturally and educationally and wind up, because of that, relegated to subservient roles in society. As I associated with more and more blacks, and other minority groups — watching them, going places with them, having fun with them, and really getting to know them, *then* I really began to be interested in issues, and in what makes people the way they are.

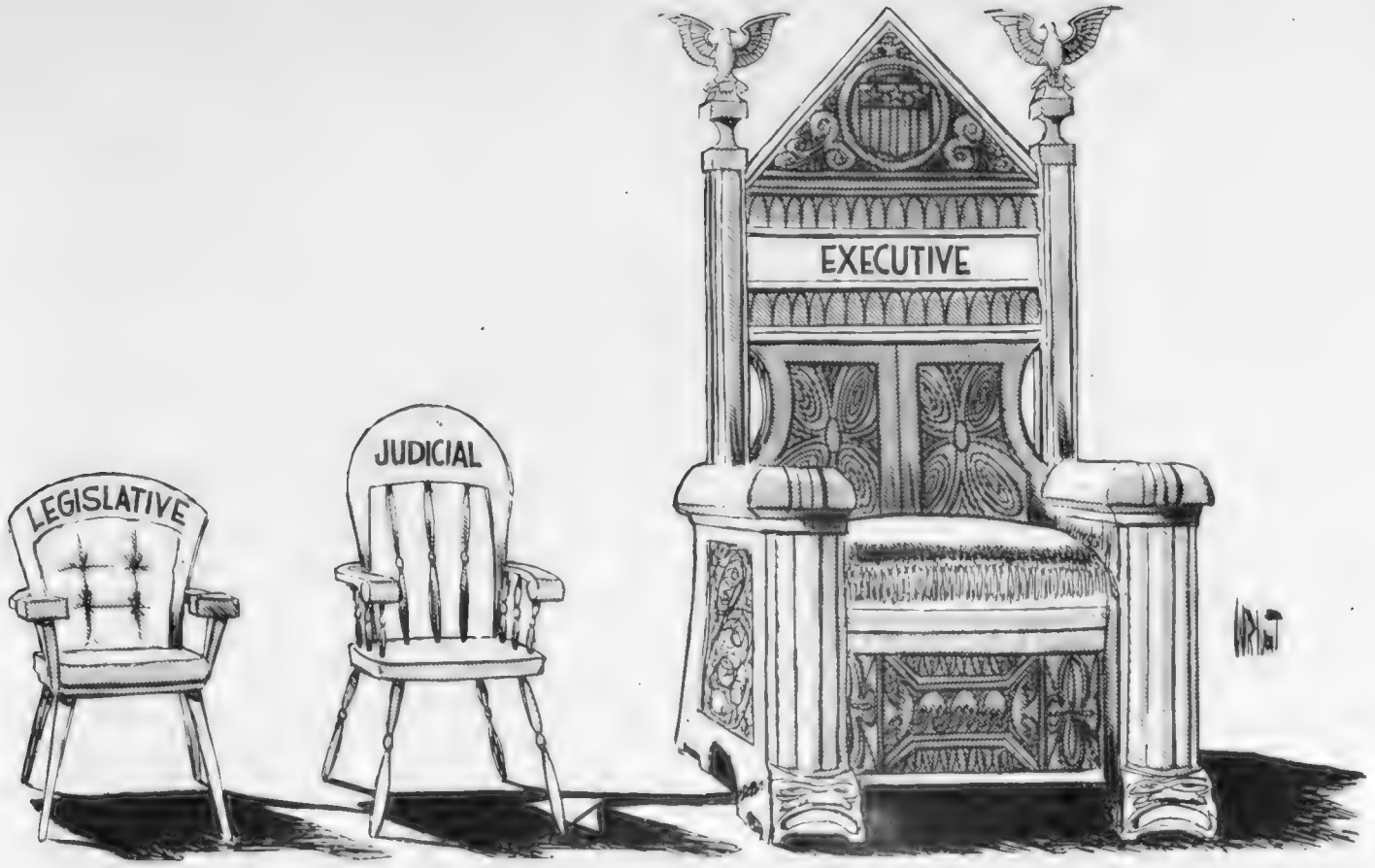
When I came out of the army and back into photography, I had changed and no longer had the appetite for just plain old news photography. I was promoted to Picture Editor and was responsible for all the graphics that went into the paper. I did a lot of writing and had a good deal of responsibility as far as judging pictures and layout. But the experiences I'd had in the army seemed to be bothering me — I realized that some of the people I had learned to like very much there could have contributed so much more had they had a few more breaks that should have been theirs anyway. More and more, editing pictures and doing layouts didn't seem what I wanted as a permanent job. I began to argue more about issues and was more and more prone to have raging debates in the middle of the city room. It then occured to me that with my drawing talent, maybe political cartooning would be the perfect outlet for me. I didn't know much about political cartoons and the only models I had were the cartoons of Herblock and Mauldin which the paper was using at the time. I found it much tougher to mimic Herblock and Mauldin than I had thought it would be, but I submitted a few cartoons on local issues to the associate editor while I was still picture editor. He wasn't all that enthusiastic because they were the efforts of a neophyte political thinker and cartoonist. Because these first attempts were rejected, the whole idea of political cartooning became a challenge, and I began to work harder at it. One day in mid — 1963 I decided I was tired of doing photos, told the managing editor so, with the result that he suggested that I try political cartooning full time. They set me up with a drawing board in the editorial department and I began to grope, trying to develop a style somewhere between Mauldin and Herblock, and as I look back, I wonder how the News ever stuck with me.

I like to consider myself a *newspaper man* first of all and it grieves me to read interviews with some political cartoonists who seem to have ignored this one single most important facet — you have to *think* newspaper! I come in around 10 or 10:30 in the morning and begin to read the N.Y. Times, The Miami Herald, our own Miami News of course, the Christian Science Monitor, The Washington Post, and I watch the wires. I think this insatiable goddamned curiosity that newspaper men have — the childish enthusiasm for everything going on around them — is what sustains me

"THANKS A LOT."

Don Wright cartoons courtesy of The Miami News and The Washington Star Syndicate

"—BURP!"


LEGISLATIVE
JUDICIAL
EXECUTIVE

YOU
NEED ME

HANG IN THERE
-RNIXON
SURVIVAL KIT
INFLATION

ARMAGEDDON

"……I HATE SINATRA"

and I know it's what sustains most newspaper people.

The whole process of creating a cartoon is for me an arduous one but one which I thoroughly enjoy. It begins the moment I get up, and while I'm looking in the mirror shaving, I'm wondering what I'm going to do with the cartoon that day. The process never ends. Maybe 4½ or less hours of sleep a night suffices for me and until my head hits the pillow, I'm thinking about what I'm going to do for tomorrow. Some of my colleagues think I'm a procrastinator because I walk around and talk to people a lot, read the wires, and can't seem to sit in one place for very long. It doesn't seem to them that I'm enjoying the process I guess.

BECKRICH: Maybe you're in great pain, in the process of giving birth to an idea!

WRIGHT: Generally I get out of the office at 1:30 or 2 in the morning. As I say, I enjoy discourses and debates, and newspapers and newspaper people so much that I'll have a debate at the drop of a hat. This isn't necessarily a fruitless endeavor because it's the way you learn what other people are thinking, and some of my best times have been spent with people who've had diametrically opposed views.

BECKRICH: Do you want to say something about your drawing style and about your materials?

WRIGHT: My drawing style is something I still haven't pinned down, and that has caused me to take a great deal more time on a cartoon than many cartoonists do. I've had no formal education in art and I'm still in a state of trial and error in drawing — I'm possibly too much of a perfectionist. I'd like to get to the point where I had a great deal more confidence in my drawing ability but I wouldn't want to have so much confidence that I'd get careless — as I've seen happen in the case of quite a few cartoonists.

I use the GRAFIX 42L shading medium illustration board. You apply a developer at the places where you want shading in your cartoon, and in the case of the particular sheet I use, you get a parallel-line shading pattern. I do a lot of intricate brush work involving light, fanciful strokes, with a No. 4, Winsor & Newton Series 7 brush which sometimes makes a reproduction problem for the engraver since I do too much of this. After I get the cartoon done, there are a lot of little tiny lines that I often strengthen with various Rapidograph points.

BECKRICH: Do you clear your ideas with the Associate Editor?

WRIGHT: There isn't a thing that goes into the paper that isn't cleared with Clarke Ash but it's a loose, healthy environment here. Nobody has ever given me an edict and I don't think any legitimate political cartoonist ought to work that way. I like to think we have heads, can think for ourselves, and have the same prerogatives as a columnist does. We don't have meetings every morning in which we hack through all of the issues. Maybe one editorial writer will go in and confront the editor with something he wants to discus, or maybe a bunch of us will gather in this room and talk. Sitting down and deciding what I'm going to comment on is something which comes about through communication with various people. You don't have a lot of passion for every subject — some of your topics are quite dry and it's difficult to come up with a unique cartoon pertaining to them. In these cases, you have to sit down and talk to people, even ask for their ideas, and maybe these ideas will trigger an even better idea. My philosophy consistently parallels the philosophy of The News, and if it didn't, I wouldn't want to work here. Sometimes we change each other's mind on issues. If it gets to the point where I feel I've just *got* to comment my way, they'll let me go ahead.

I sketch out some ideas on newsprint sheets, flip them on the Associate Editor's desk, and we talk about them. If his reaction indicates that he particularly likes a specific idea, I will then bounce it off a few more people to be absolutely certain that it's going to be understood, and that there's sort of a good consensus reaction that I can depend on. If there isn't this consensus, I'll do it over, taking another tack, even though the Associate Editor liked it.

BECKRICH: You have some additional thoughts, I know, about the different types of editorial cartoons. 'Time' magazine quoted you as saying "We've lost the capacity to be vicious." What's your thought on that?

WRIGHT: The editorial cartoonist ought to have a fairly large repertoire. I think there's a tendency of too many cartoonists to use humor as the sole means of getting a point across — and I'm sad to see this. When I said 'we've lost the capacity to be vicious', I meant that it's difficult to be vicious if you're going to temper the cartoon with humor. Of course I understand the need to change pace — you can't keep hitting the readers over the head each day. But when you *do* use humor, it should be *quality* humor. If the trend continues, we might have a whole generation of watery political cartoonists. Many young cartoonists lock themselves into this light, humorous style but can't do the very heavy, dramatic cartoon when an issue calling for it arises. As I said before, a wide repertoire is important.●

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In Issue #18 of CARTOONIST PROfiles we published a conversation with John Dirks, during which he discussed some of the interesting problems he encountered in taking over THE CAPTAIN & THE KIDS page from his father, the famed Rudolph Dirks. John also told us about the many new strip characters that he himself has developed over the years, and he spoke about the fountain sculpture which takes a good deal of his time.

In this second installment, John reminisces about his dad, one of the founding fathers of the comic strip and one of

VEN DER LUFF LIGHT GLINTZES SOFTLY IN DER MOON LIGHT-
UND DER MOON HIDES QUICK DER BLUSH BEHIND DER CLOUDS!
BETTER STOP UND TINK IT OFER BIG BOY! AFTER ALL PIE SNITCHING ISS PIE SNITCHING
FOIST YOU SIC ME ON, DEN YOU BAWL ME OUDT, VOT A MAN!
NOW DOT'S VOT I CALL A REAL TIEFER!
AW SHUT UP UND GET A VIGGLE ON!
UND VEN MAMA MISSES DER PIE VE GET A GOOD VARMING — RE-MEMBER DOT!
VELL DON'T REMIND ME!
CHEER UP OLD MAN, VE ISS ALL IN DER SAME BOAT!
SHARE UND SHARE ALIKE ISS DER MOTTO!
FOR DER LUFF OF MUD, LOOK - A SKI-ER!
YUP - A SLITCHER!

'The Captain & The Kids' page by Rudolph Dirks - 1938

the giants of our profession. Almost all previous stories that we have read about Rudolph were concerned entirely with relating the details of the famous court case involving 'The Katzenjammers' and 'The Captain & the Kids". Now for almost the first time we have here the human side of the great cartoonist as told by his son. We might add that the admiration and affection which John has for his dad shows through any conversation one has with him. THE CAPTAIN & THE KIDS, of course, is distributed by the United Feature Syndicate.

Rudolph Dirks in 1938.

OH-OH!
AWK?
SPEAKING OF VARM--INGS!
COME ON, COME ON! VE AINT GOT ALL DAY, UND DER SOONER DER QUICKER!
MY, HOW PATIENT! POISONALLY I TINK A STOFE LID VOULD BE MORE TO DER POINT, BUT — HAFF IT YOUR VAY!
DIRKS — 6-5

Rudolph Dirks was born on February 26th, 1877 in Heide, Germany (Schleswig-Holstein), 10 miles from the North Sea, and 50 miles from the Danish border. He died at the age of 91, on April 20th, 1968. His father, John Henry Dirks was a wood carver, who brought the family to Chicago in 1884 when Rudolph was 7 years old. Rudy, as his son John likes to call him, had a younger brother, Gus, of whom more a little later, and 4 older sisters.

At school he liked geography, especially maps, and history, but said 'Nix' to arithmetic and spelling! John tells us that Rudy sold his first cartoon to a weekly called 'Golden Days' at the age of 13. Then at 16, in 1893, he got his first job with the very impressive sounding 'Imperial Emporium of Design'. He also worked on 3 humor magazines and one paper but all of them failed.

In 1896 he came alone to New York City — in those days it was a 2-day train trip, and Rudy brought a lunch bag from home. There weren't any syndicates in those days so he freelanced cartoons, mostly for The New York Journal. There were even political cartoons among his contributions at that time. John says that Rudy would sell a cartoon, and then live on the proceeds for a couple of weeks at Coney Island. Then he'd come back to the city on his bicycle, sell another cartoon, and then pedal back to Coney. Finally, one of the editors said, "Why don't you stick around?". Rudy complied, and lived in an Irish boarding house at 40th and Madison in New York.

The other boarders were mostly coachmen and footmen, and his room and one meal a day cost him the princely sum of $5 a week! It was there that he met Jack Johnson, an actor who played small parts later in Hollywood, and who became a lifelong friend. He acquired artist and cartoonist friends and they all shared a studio on 14th Street and Second Avenue over a bakery. Rudy brought his brother, Gus, to New York and Gus immediately became successful doing animal and insect cartoons for the old 'Life' magazine and others. Unfortunately, Gus died suddenly in his 20's.

In 1897, of course, Dirks started THE KATZENJAMMER KIDS. Along came the Spanish-American War in 1898 and Rudy served 8 months in Battery B of the 5th Artillery. The strip was suspended while he was gone and it began again with his return to civilian life. In 1909 Rudy married Helen Walsh who had an Irish background. She now lives in New York and readers of CARTOONIST PROfiles will recall her picture which was included with the conversation with her son, John, in Issue #18.

Dirks had studied painting at The Art Students League in New York, in 1908 had taken a painting trip to Iceland with the artist, Pop Hart, and by 1912 he had plans for a year's trip to Europe for painting and travel. He'd been working for 15 years on the Katzenjammers and he wanted a rest. The events of the next year or so after that are well-known to every comics buff, but just for the record, we'll note them here. When Hearst's New York Journal, for whom Dirks was doing the feature, heard of the cartoonist's plans, they told him to work up a year's worth of pages in advance before leaving.

Dirks started on this herculean project and continued it for some months but difficulties developed, Dirks felt that his contract had been breached, so he and Mrs. Dirks sailed for Europe. The Journal sent cables and Rudy did send some pages to them from overseas. At this point Joseph Pulitzer's New York World got into the act and made vigorous efforts to get Dirks to work for them. They landed him and it was agreed between Dirks and Pulitzer that the page would be suspended until the legal aspects of his Journal contract were straightened out. The case went to court, became a very well-publicized affair. The final decision decreed that Rudy could draw his original characters, under a different title for the World, and that the Journal owned the original title and could produce a strip with the original characters.

The Journal, of course, made arrangements with Harold Knerr to carry on the Katzenjammers. For some years now, cartoonist Joe Musial has been drawing the page for King Features. In this connection, John Dirks tells us that his father didn't think that any cartoonist should take over another's work. Although everything was perfectly legal, he felt he'd been taken. He resented Knerr, although he never mentioned it to people.

To begin with, Dirks called his new Sunday page for the World 'Hans and Fritz', but with the feeling against Germany at the time of World War I, it was retitled 'The Captain & The Kids'. As our readers already know, it still continues today, written and drawn by Rudy's son, John, and is distributed by United Features.

John tells us that it was also a daily for maybe a year or two but even during that period, Rudy got someone else to do the daily because he never liked the pressure of turning out a strip that often. As a matter of fact, after he began to spend summers in Maine in 1913, he would spend two days of the week on the page and the rest of his time on painting, golfing, etc. He painted for pleasure, and although he sold a number of them, he never painted with the idea of selling. Mostly he did landscapes and seascapes but he also did a number of portraits, including those of his mother and father. Right up until the time he died, he was still crazy about color, and was making smaller and more imaginative things than he had done previously.

1898 Photo of Rudolph Dirks (L) and a friend, Louis Kusch, in Battery 'B' of the 5th Artillery in the Spanish-American War.

We asked son, John, about Rudy's personality. Rudy believed very much in doing things and not talking about them. When John was a kid he gave his father an Art Young book about cartooning, and John remembers him calling it 'piffle' on a later occasion. Rudy would say, "People can't tell you how they do things". He was a man of very few words, and his criticisms of anything were always indirect, or off-to-the-side. In other words he didn't want to force anyone to do anything just because of what he had said. Rudy first went to Ogunquit, Maine in 1913 and he spent summers there for the rest of his life.

He brewed the best beer in Ogunquit — he was meticulous and quiet, he could listen to it sizzle and knew when to bottle it so that nothing exploded — in other words, he was good at it. He loved to do this, or go golfing, or organize a fishing

Iceland 1908. Dirks at the far right.

1921 Photo taken in Arizona. Rudy Dirks is front center. Directly behind him is George Herriman.

A painting, done in 1908, in Iceland by famed cartoonist, RUDOLPH DIRKS. It's owned by The Museum of Art of Ogunquit, Maine.

trip. He won a couple of golf cups but liked the game for its sociability more than anything else. Interestingly enough, he gripped a golf club in cross-handed fashion, using a right-hand swing but with the left hand below the right one.

He was the one who made the clambake, caught more fish off the rocks than anybody else.

John says that everybody he's ever met liked Rudy very much. Apparently everyone looked up to him because of his abilities. He didn't talk much, and he spoke very quietly but he was very funny and had a great sense of humor. Once in a while he would tell a story, and when he said, 'Bang' quietly, it sounded like the whole room had exploded even though he didn't shout. He was a marvelous painter and he had many friends in the art colony — cartoonist Cliff Sterrett, Robert Laurent, the sculptor, Richard Lahey, Bernard Karfiol, Henry Strater, Yasuo Kuniyoshi and others. His friend, Walt Kuhn, was a good painter but also a good promoter. In contrast, Rudy wasn't a promoter at all, and he and Walt had some arguments about this point. He wasn't a horn blower in other words. Rudy taught son, John, and his sister, Barbara, painting when the kids were 11 or 12. He was involved with 'doing' and not 'talking' much about it.

Most of his stories had to do with things that amused him — that he thought were funny — and he never repeated a gag he had heard somewhere else. As far as politics or philosophy were concerned, they were all 'piffle'. Too much talk! He read the papers and knew what was going on of course, but 'piffle' indicated his reaction! Rudy's other reading was haphazard — he said he liked books but was scared to death of them because he'd get so involved in reading them that he wouldn't do his work. He flipped through things, and pictures seemed to mean the most to him.

He liked to get maybe a couple of weeks ahead with his cartoons, and then perhaps he'd go with George Herriman to Noplaceville, Arizona. They slept out, and he discovered that it was pretty cold with his feet sticking out of a blanket. They would paint rocks and sand and George would laugh in his squeaky little voice.

Whenever he wondered about something, he'd go and do it. In the summer of 1908 he went to Iceland with Pop Hart; he wanted to see what it was like, and figured the light would be great for painting. They traveled inland on ponies and had a dinner with the Laplanders: whale blubber smoked over goat dung. Years later, John asked what it tasted like. Rudy said, "Whale fat cooked over goat shit!" He returned to Iceland in the winter, figuring to paint the Northern Lights in 'The Land of the Mid-

1934 Dirks painting of his daughter, Barbara, as 'Lady Bracknell'.

night Sun'. His verdict was, "Lousy — you can't paint in the dark!"

As for Rudy's general appearance, John says he was a little over 6 feet in height, weighed around 185 pounds — not lean but he never got a pot. He had a moustache at 25 but didn't keep it — was always erect — a goodlooking man. His mother and father lived to be practically 90 and he lived to 91 as was mentioned earlier.

We asked John about his dad's methods of dredging up ideas. Rudy liked to get on the 'El', and after maybe a 40-minute trip, he'd always come back to the studio with at least one gag. And he was fond of saying, "I don't know why it is, but you've got to scribble — you get a half-baked idea and you can't just sit there and have it develop automatically. You have to start drawing something." He might have a sequence on his sketch pad showing kid throwing stick, dog goes in stream, alligator brings stick back — maybe it would lead to something or maybe not. The scribbling seems to take the pressure off your mind and your subconscious helps you, whereas if you're just 'thinking' gags, it's more difficult.

For 30 years he propped his drawing board up on a heavy oak table which he probably got at some junk store. Beside him was a bench polished from use, which he needed because he always had to put sketches, that he'd made while doodling ideas, next to him. A painter friend of his up in Maine was getting rid of a drawing board and asked Rudy if he wanted it. His reply was that he had been bumping his knee on 'that God-damned oak table for 30 years', and that he had never thought to change.

His drawing board is like moth wings - so pierced with drawing pins that there's practically nothing left. The ruler he had for 40 years was wrapped with thread at one end, just to hold it together, and it was a major thing to give him a new eraser. The same bunch of stuff went back and forth, year after year, between New York and Maine. Once John gave him a pencil sharpener but he never used it and stuck to his trusty knife. The only thing he was fussy about was his painting brushes

first turpentine, then you dry it, then soap and water, and dry it, finally soap and water again! He used the very best of paints and brushes, made his own frames, and did gold leaf work for a couple of years. His oil paintings were exhibited in New York, Philadelphia, Pittsburgh and San Francisco, and the Ogunquit Museum of Art bought 4 of his oils including a landscape done on his Iceland trip.

Although John has said that Rudy was careful not to pressure him into the cartoon business, when John started to work

SAVE US, LADY! WE'RE DITCHING JOHN SILVER!
NO MORE PIRATIN FER US!
WE WANNA REFORM, LADY
OOH, DER HERRINGS!
VEN LOAFERS VANT TO BE CHENTS, DOT'S DER CHEESE!
SCUM!
OH DEAR!
GANGWAY
HEY VAIT! FUM NOW ON CHON SILFER ISS A NEW MAN, — LOOK!
O.K. LADY! TELL THE SWABS BYGONES IS BYGONES!
INSIDE UND SHAKE HANDS, YOU HEAR?
AW!
YEAH! ALL HANDS ON DECK, MATIES!
SHAME ON YOU! INSIDE UND APOLOCHIZE
WELL, QUIT POKING!
AYE AYE! WE WANNA FORGIVE YOU!
HIMMEL!
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1939 page by Rudolph Dirks.

for his father, he could be a stickler for details. Like the time he said, "that's a helluva sunflower", after his son drew the leaves looking like corn. Rudy figured that you could make a comic sunflower but you had to have seen one first. About his only reference material was a natural history book with old steel engravings. He'd say, "Look it up but just take a *quick* look!" In other words, don't put a technical rendering of an object into your cartoon.

John remembers one time when he was working on a page with a lot of action involving an organ grinder. Rudy took a razor blade and scratched out John's drawing because the organ grinder was shown in various positions from panel 1 to panel 6, and John had inadvertently put the handle on two different sides of the organ! ●

RUDOLPH DIRKS in 1910.

Early in July I had a call from Bob Hatch, public affairs vice president at the Children's Television Workshop, who called me to report on a unique educational comic book venture that CTW had embarked on with Marvel Comics. I was able to beat him to the punch by informing him I'd already come across "Spidey's Super Stories" in my travels. Actually I'd spotted the magazine at Grand Central Station a few days before and my 13-year-old son and I studied it with great interest. Although the new magazine was obviously intended for younger than the usual teenage reader, we were both struck by the uncluttered art style, the highly legible lettering and the simple and direct story line.

When we visited the Workshop a couple of days later, Bob and his colleagues reported on a variety of different ways this unusual television organization is using cartoons and comic techniques to reinforce the message of their highly successful teaching series, "The Electric Company".

TEC, as the series is known at CTW, is the second TV program created by the Workshop, the first being the highly popular and effective "Sesame Street," which was designed for preschoolers but is watched avidly by a lot of older folks too.

TEC was designed to help motivate slightly older children—roughly from Kindergarten through third grade—and particularly those experiencing trouble learning some of the fundamentals of reading. It is the most widely used TV program in American grade schools.

To reinforce the message of the television program, CTW published several printed pieces, all of which employ cartoon and comic strip techniques.

For the past two seasons, CTW has published a fortnightly Guide for teachers which contains illustrated pages that can be torn out and reproduced as work sheets for students. Among cartoonists who have contributed to this innovative publication are National Comic's Dick Giordano and Marvel's John Romita.

Last November, the Workshop inaugurated a monthly newsstand magazine for children, titled **The Electric Company Magazine,** *which reaches 250,000 readers and carries games, puzzles and other features and is also rich in cartoon art, featuring among others the work of Neal Adams, Al Jaffee and Stan Mack.*

Next January a new set of classroom materials based on both The Electric Company and Sesame Street, will be marketed by Addison-Wesley, a major textbook firm. Included will be three multi-media kits which contain audio tape cassettes, film strips, games, work books and a series of comic books.

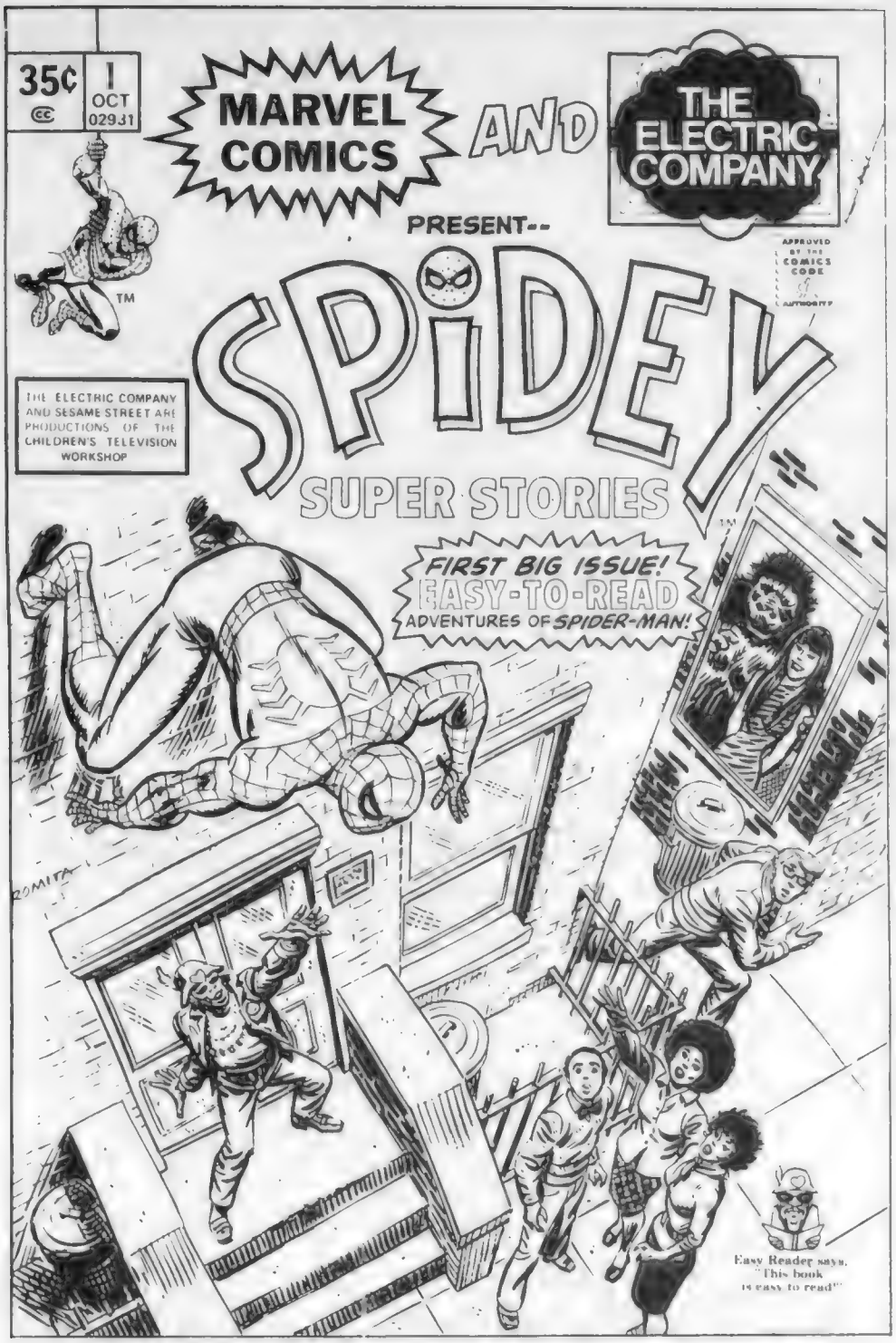
We'll report more fully on these other CTW projects in a future issue, but first a look at an unusual collaboration between Stan Lee's creative force and the Workshop's researchers, writers and editors.

Anna Jane Hays, a one-time newspaper columnist and editor who is book editor for CTW's products division, has midwifed "Spidey's Super Stories," and she tells us about it in the following exclusive interview.

HURD: How did the Children's Television Workshop happen to combine forces with Marvel Comics to produce an entertaining comic book that would also help 7-to-10 year olds with their reading?

HAYS: Our research staff had seen that comic books were the major things that kids that age were willing to pick up and read, and they were aware that Spiderman is so popular with some of the same children that The Electric Company is popular with. Later on I know you're planning to talk with Dr. Kenneth O'Bryan, the Canadian psychologist, whose eye-movement studies resulted in the guidelines we're using in producing these books. He'll be able to give you the details of his studies but for now I can tell you about some of these guidelines.

For instance we try to get the reader into the words by placing the balloons very strategically in relation to the action or to the main character in a panel. If there's more than one balloon in a panel, we have to be very careful that the young reader will read them in proper sequence. As far as the art is concerned, we tried to keep the flavor and the quality of the comic book look but attempted to very subtly simplify the art so that there's not quite so much distraction from the words in the balloons. We try to tone down the background detail in the interest of making the action clearer, and that's not an easy thing to get artists to do. According to those who produce the regular comic books, the more in-depth the perspective and the detail are, the better the comic book. So, in this case we've been imposing some different values on these comic book artists. We feel that the more the art gives these young readers, the less they have to depend on the words, and of course our purpose is to lure them into the word balloons. We want the balloons to be clear enough — the sentences short enough, the words simple enough — so that when the reader has a successful experience in one panel, and gets its meaning, he'll have the incentive to go to the next panel and read *that* balloon. In all of this, we still want him to feel he's reading a real comic book and not just a textbook. We try to have not more than 6 to 9 words in a balloon, and they must be simple words, readable to 7-to-10 year old children. We try to put most of the important balloons in the top half of the panel, and since we use larger-than-usual size of letters, we had to convince Marvel that it wouldn't look too babyish. We want 3 balloons, or fewer than that, in a panel. Dr. O'Bryan's eye-movement research indicates that the reader will first focus on the character and then the next thing he sees will be the



Anna Jane Hays & Jean Thomas

balloon closest to that character — not necessarily the balloon at the left of the panel. The left-to-right, top-to-bottom sequence that older readers are used to following isn't yet ingrained in younger readers.

HURD: What's the sequence of steps you follow each time you're preparing a new issue?

HAYS: First of all we have an editorial brainstorm session among a group which includes Jean Thomas (the wife of Marvel Editor Roy Thomas) who has done most of the writing so far, and members of our research staff. At this session we decide what we're going to put in that issue and we try to preclude any big pitfalls in connection with the names of the characters or with terrible words. For example we can't use words such as 'the masked menace' or 'threat' because research tells us these are too difficult. Also Research has word lists and they know exactly how readable various words are. In these sessions we try to involve Spiderman with The Electric Company cast, talk about what villains we'd like to bring in, about story ideas, etc. and then Jean produces a rough manuscript. Next this is edited — we want the story to be very exciting but we also want to be very careful about the social aspects of the story. When you talk to Jean Thomas a little later, I think she'll tell you about some of these details. The research staff fine-tooth-combs the script, using these guidelines I mentioned previously. I might add that we want to be sure that people don't think we're trying to rip-off the real Spiderman — he's the real thing, but just speaks in shorter sentences, guns aren't involved, etc.

Christopher Cerf, editor of CTW's Products Group, notes that the choice of comic books to help motivate struggling beginning readers is somewhat ironic for a TV production company. It was television that almost killed the comic book industry in the 1950's. The comics (something of a misnomer since the industry is dominated by action and adventure books rather than humorous cartoon material) made a comeback in the 1960's lead by the trend setting Marvel Group. By adding large doses of social realism and more involved, if sometimes lurid, plotlines they succeeded in capturing a wider audience including teenagers, military personnel and, expecially, college students.

Dr. Vivian Horner, a psycholinguist who guided the curriculum development of The Electric Company series, notes that "before television, most of us really learned to read from the funnies.

"Nowadays, however, comic books are much too complex for the beginning reader. By simplifying the vocabulary and applying the results of the research done for our TV series, we've made the comic book format more easily readable."

John Romita of Marvel is the art director of the magazine and he really understands what we're trying to do and believes in it. He's as strict with the artists as we would be, and totally cooperative. An amusing example of this occurred in one story which involved the word 'glub' or 'glop'. The artist had lettered it with glop dripping off the letters and John vetoed this because he didn't think this would be clear enough for the young reader. Winslow Mortimer, with whom you'll be talking, has done most of the art work so far on the books. After he does the pencils on a script, Xeroxes are made of his pages and sent to us for corrections or changes which our guidelines suggest should be made. We scribble on the

General Comment:
page is very wordy for younger readers; majority of balloons have more than ten words. Underlined words indicate more sophisticated concepts, constructions or vocabulary.

AMAZING SPIDER-MAN 131
OCKIE, I'VE BEEN MEANING TO HAVE A TALK WITH YOU. FRANKLY, I DON'T THINK Y-- UNNNNNHH!
SWANG!
NATURALLY, SPIDER-MAN--
--YOU DON'T THINK AT ALL! DO YOU SUPPOSE I'D LET YOU THREATEN THIS DARLING LADY'S LIFE FOR EVEN A MOMENT?
HE CAUGHT ME OFF-GUARD WITH THAT MENTALLY-OPERATED
I KEEP FORGETTING--
WHEN I FIGHT OCK-- I'VE GOT TO DEAL WITH SIX ARMS, NOT TWO!
BUT MAYBE THIS IS WHAT I NEED--! SURE, I CAN'T GO CHARGING IN!
THERE'S AUNT MAY TO THINK OF, HER FRAIL HEART MIGHT NOT TAKE THE SHOCK--
--OF SEEING HER PRECIOUS INTENDED LOCKED IN BATTLE WITH THE MENACE CALLED SPIDER-MAN!
MAYBE I'D BETTER PLAY SPECTATOR AWHILE--
--JUST TILL I SEE MY WAY CLEAR TO FREE AUNT MAY-- AND SMASH OCK-- WITH A MINIMUM OF DAMAGE ALL AROUND!
TAKE IT, GENTLE LADY, IN A MATTER OF MERE MOMENTS, OUR TROUBLES WILL BE BEHIND US.
LOOK, MY DEAR.. PERCEIVE THE SWEET [illegible] OF YOUR HUSBAND-TO-BE....
...THE INCREDIBLE COMPLEXITY OF HIS FORESIGHT... THE PERFECTION OF HIS MASTER PLAN!
DIG IT: AN UNDERGROUND HANGER...
...PART OF OCK'S OWN PRIVATE AIR FORCE!
I'LL GIVE HIM THIS: THE MAN HAS CLASS.
COME ABOARD, DARLING--
7
CONTINUED AFTER NEXT PAGE

Not clear to young reader that speech balloons belong to the villain (center)

Placement of speech balloons at bottom of panel makes it probable that print may be skipped over by young readers

Eye movement studies indicate that beginning reader may read text in wrong sequence (see numbers) moving from cartoon character outward.

Poor reader may be overwhelmed by too many words and balloons for one panel or one speaker. Improbable that words will be read in proper sequence, if at all.

CTW analysis of a page in a regular Spiderman book.

General Comment:
vocabulary on this page is at a third grade level or below. Three balloons or fewer per frame on this page; average of four words per balloon. Most speech balloons in upper half of panels.

Balloons clearly related to speaker.

Balloons strategically placed to be read in proper sequence. (i.e. left to right of the speaker and in clear left-to-right, top-to-bottom order.)

action/sound words completely visible, bold and clear.

Larger lettering in speech balloons.

speech balloons stand out clearly from the background. Lack of visual clutter in art prevents distracting the reader's eye from balloons.

CTW comments on a page in the new Spidey book.

We appreciate very much the help of Craig Tomkinson in the preparation of this story.

Xeroxes since we wouldn't want to mark up the artist's pencilings.

I think at this point that it would be interesting for you to talk with Stan Lee of Marvel. As you know, there's no more articulate spokesman about comic books anywhere.

LEE: Jud, the most important thing to say is that this book is the culmination of a dream I've had for the longest time — a dream of getting involved in the educational processes. When I was in the army in World War II, I did a number of training manuals, etc., and I always thought that if this type of presentation worked so well in the army, that I'd love to do it in civilian life. After the war we were so busy grinding out our usual commercial products that there never seemed to be time to get into the educational material. SPIDEY isn't a textbook, and it's not strictly speaking 'educational material', but if we can make reading pleasant, instead of a chore, we'll make readers out of the kids. Some CARTOONIST PROfiles readers may remember that way back in Issue No. 4 I talked about the way we do our books — with the artist doing all the drawings after hearing an outline of the story's action, and the words and balloons being added to the pages later. But in this case we have to work differently — we're not supposed to make the pictures follow such a logical order that the reader will be able to understand the story so well that he can ignore the words. To my mind the best comic book story is one where you can virtually follow it in pantomime and the dialogue is just an extra enjoyment. But here in SPIDEY the youngster *has* to read the copy in order to fully understand the story.

Stan Lee

One last word, Jud. We're always looking for artists who draw in the so-called 'Marvel' style — those who do either good mystery story or superhero work. All they have to do is send us a note with a sample of their work and it will be considered eagerly. John Romita, our art director, or Roy Thomas, our editor, will be glad to answer any questions. Incidentally, I think that John Romita, our Art Director would like to add a few thoughts about SPIDEY at this point.

ROMITA: This SPIDEY book doesn't have the normal Spiderman contingent of secondary players — basically it's done with the Electric Company characters with Spiderman as a sort of lone wolf. This fits in with the TV Spidey segments which will appear this fall.

You'll be interested in one of the changes that were made in this new book. In the regular Spiderman books Peter Parker has a rather short, dated haircomb because he started out in the early 60's when hair was short — he always had practically a crew cut. As time went on, we made attempts to keep him up-to-date making his hair longer and longer as the styles got longer, but the result never looked like him so we finally had to give up the up-to-date look on him. On the other hand, Winslow Mortimer started him in Spidey with *long hair* which is for the best because young people probably wouldn't even understand what a guy with short hair was doing in the book. If I had been doing it, I would probably have drawn Peter Parker the standard way and it wouldn't have been as effective.

Another thing — I'd like to gauge the reaction of the readers of our regular Spiderman books to this new version. I'd love to hear from them as to what they think of the book — whether they'll accept it as a separate entity or will they feel that someone has tampered with their hero.

At this point I think it would be helpful for you to talk with Dr. Kenneth O'Bryan who did the eye-movement studies that resulted in the guidelines which the research department laid down for the Spidey book.

John Romita

DR. O'BRYAN: First of all we make a whole series of slides of comic book pages. We project the first page on the screen and, as the kid who is being tested looks at the projection of the page, the Mackworth Eye Camera we use shines a light on the cornea of his eye. By means of this equipment this light beam is reflected and we can see exactly at what spot the child is reading. We can see each word that he looks at, whether he's looking at the words or at the drawings, and in what sequence he looks at them. By pressing a button, he can change the slide to the next page. The kid who is being tested is aware that he's in an experiment but he's not aware of what we're trying to do. We have good liaison with several school boards in the Toronto region and they furnish us kids to test. I'm a Professor of Educational Psychology at The Ontario Institute for Studies in Education, and we do a lot of research and development in connection with retarded reading and illiterate readers. We test children of different social and economic status, and of differing racial origins.

Now if you know what the kid is looking at, you can decide how to best present the new SPIDEY material so that you won't turn him off the words, and so that he can't get enough information out of the drawings to be able to understand the story without reading. You want to make the words themselves carry enough of the action to be worth reading, but you don't want them to convey all of the action so that the kid won't look at the drawings.

And now I believe you'd like to talk to Jean Thomas who has been doing the scripts for the new SPIDEY books.

JEAN THOMAS: I think it's harder to write SPIDEY than regular comics such as Romance Comics, Night Nurse, etc. that I've done before, because it's difficult to confine yourself to just simple words, and to have very few of them in each balloon. But one of the pleasures of writing these books is that it's the first time since I've been out of college that I've been able to use my 35 credits in elementary education. I can use a lot of old jokes that I remember from my student-teaching days, jokes that are still very new and funny to younger kids, but which would turn off older readers. I also majored in psychology which helps too. Since the new book is aimed to more of an urban audience, I think the fact that I graduated from Hunter and did practice teaching among city children has given me an indication as to what I should write about in this new book. Equal roles have to be given to all racial groups in Spidey, women should be heroes sometimes, and shouldn't be just in passive roles, waiting around to be rescued.

I know you'd like to talk with Winslow Mortimer who's been doing most of the art work on this book, so I'll let him take over.

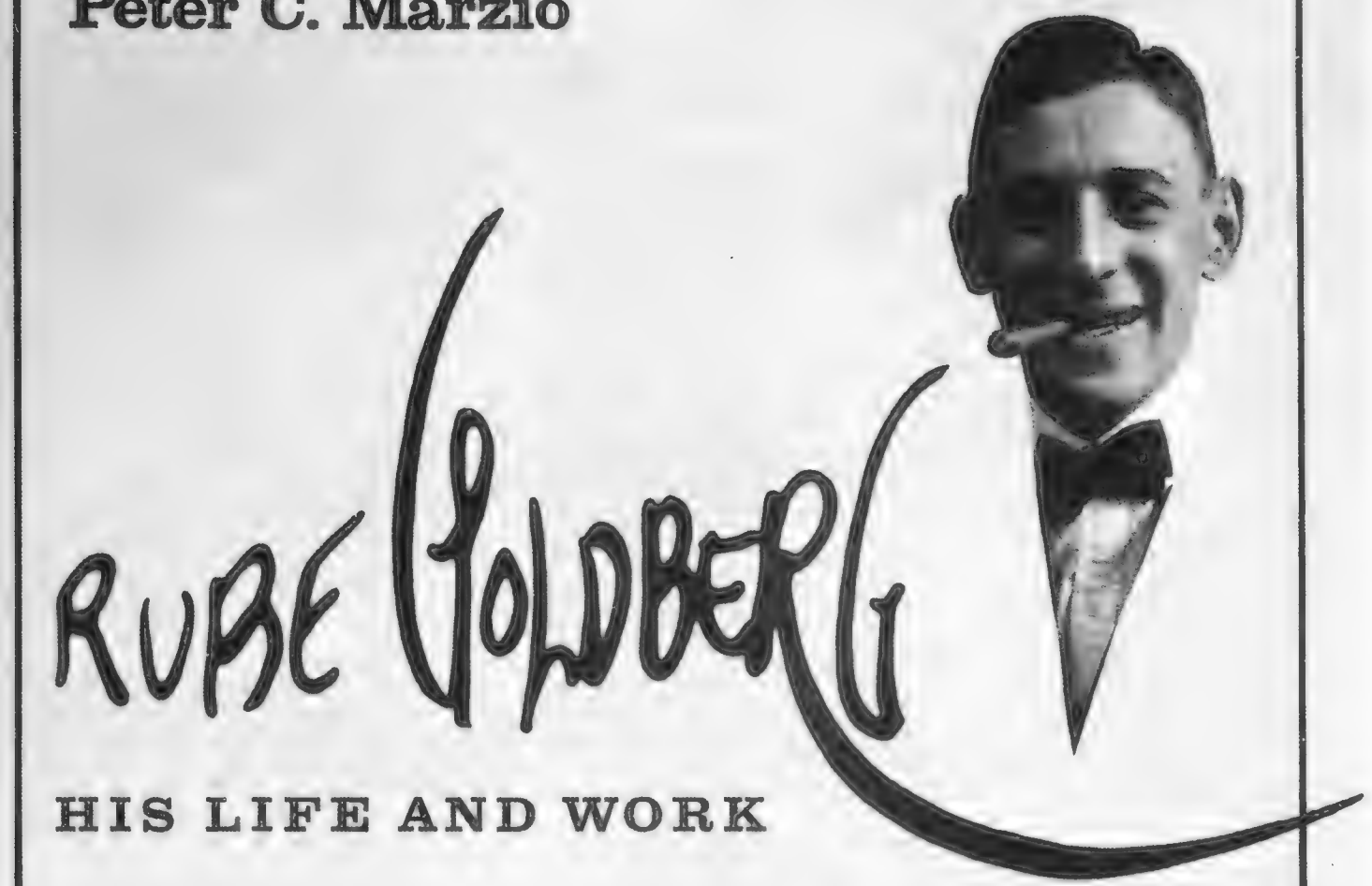
MORTIMER: I think all of the people that you've talked to, Jud, have given you a pretty complete idea of the things involved in this Spidey project, so I won't go over the same ground. I would add that, over the years, artists in our field have developed comic book techniques that are pretty far-out, creative, and imaginative, but that simplicity has to be the keynote here in Spidey. I have to avoid obliterating the clarity by trying too hard to get a dramatic composition, and I have to be damn sure that the balloons are going to be where the kid's eye will be forced to read them.

Winslow Mortimer

HURD: Your experience has pretty much covered the whole range in our profession. Would you mention just a few of the things you've been involved in?

MORTIMER: Well, along with Ed Dodd who always wrote the feature, I put the 'David Crane' syndicated newspaper strip together some years back and drew it for the first 5 years. Creig Flessel then took it over for about 10 years. At this point the feature was declining and the syndicate was anxious to see if it could be brought back to its original shape, so I took it on once again for about 8 months. However, it was finally abandoned. In the comic book field I've worked at various times on Batman, Superboy, Supergirl, Legion of Heroes, Plastic Man, etc. Nowadays I do lot of romance stuff for Joe Simon. Marvel doesn't handle this kind of thing so there's no conflict as far as my Spidey work is concerned. From 1961 through 1968 I wrote and produced the 'Larry Brannon' strip which was syndicated by the Toronto Star. Currently I also do a weekly historical strip called 'Obadiah Fry', and an editorial cartoon for the Putnam County Courier.

Peter C. Marzio



Bob Dunn, who writes the regular 'Said & Dunn' column for CARTOONIST PROfiles, here reviews a book of particular interest to cartoonists everywhere — RUBE GOLDBERG: His Life and Work. It's by Peter C. Marzio and is published by Harper & Row at $12.50.

I'd say this is the biography of the year. It examines one of the world's great humorists inside and out and while doing so focuses on the wacky world he interpreted for his multimillion readers and fans from 1904 to 1970. Rube was the 18-carat star of the golden age of cartoons when the "funny papers" were the radio and television of their time.

Reuben Lucius Goldberg of San Francisco was a college graduate, a rarity at the time — and certainly the only diploma carrier to challenge the close, tough, special bastion of pen-and-ink artists in the newspaper world of the early 1900s. Rube's father was a colorful, sombrero-wearing businessman, politician and police commissioner who tried to steer his son into becoming an engineer. Young Goldberg did not go far in that profession after he helped to design the San Francisco sewer system, which worked as well as could be expected until ripped asunder by the earthquake of 1906.

Like every aspiring artist, Rube started drawing when he was a kid, copying pictures from storybooks. His folks took it for granted that he'd grow out of it, but he persisted and in his early teens took weekly art lessons at fifty cents each from a sign painter named Beall.

Rube crossed his artistic Rubicon in 1904, leaving his well-paying engineering job to work for $8 per week at the San Francisco **Chronicle.** He filled paste pots, swept floors, got hazed and snubbed by the older bullpen artists. When he drew a sports cartoon, timidly submitted it to the editor and had it accepted, he knew he was on his way.

New York proved tougher to crack, but when he was hired by the sports editor of the **Mail,** he became an instantaneous hit. At this point, his talent was too big for one newspaper. Syndication was born and Rube was the reason. Papers throughout the country wanted his feature. Rube was the rage.

The book also covers in detail the idyllic marriage to White Rose heiress, lovely Irma Seaman, a union that was as near perfect as any marriage could be. Irma was Rube's greatest fan — the only person whose advice he would follow as to how to make a cartoon better than it was.

Marzio has done a heroic job of research and, like an archeologist, tells not only of the finds but of the era which made them pertinent. The album-shaped tome has hundreds of Rube's significant cartoons and a good deal of his prose, which was a part of the comic artists overshadowed by his drawings.

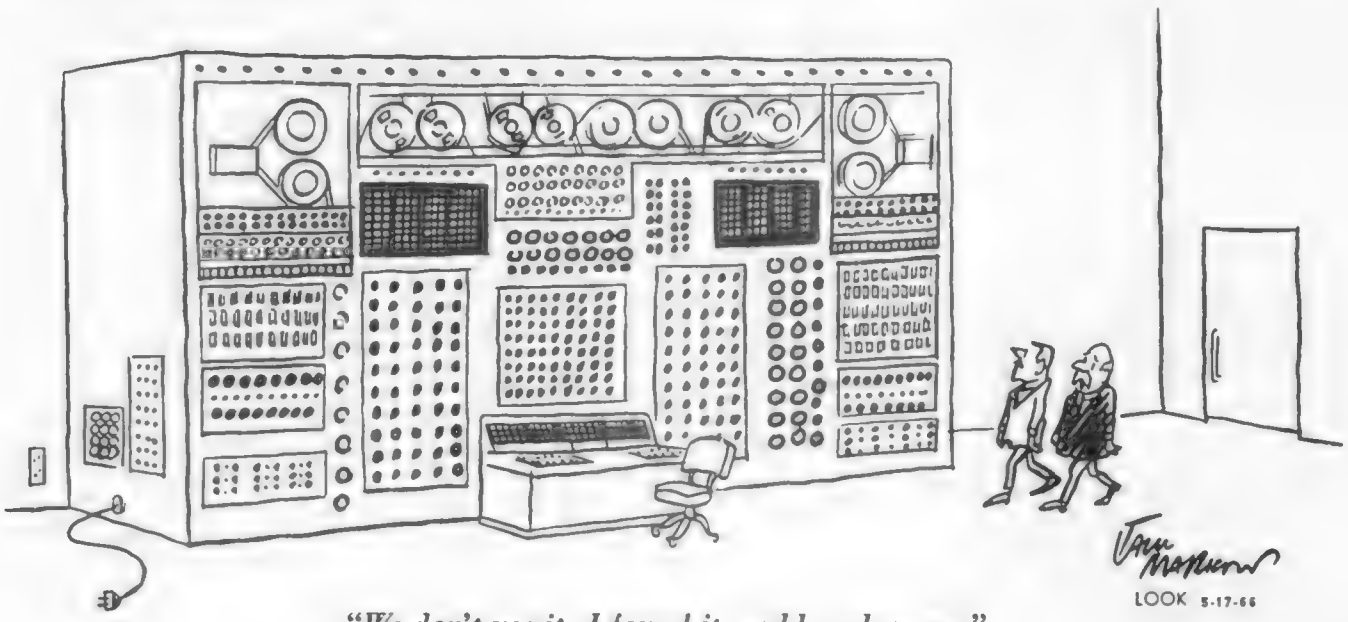
Just one little lint-pick. The manuscript must have been read by young editors who let a couple of wrong names get by — Presidential candidate Thomas Dewey becomes John, and prizefighter Jimmy Britt, Jimmy Brett.

Otherwise read **Rube Goldberg: His Life and Work.** I guarantee you'll enjoy it. ●

CARTOONIST PROfiles WELCOMES Jack Markow

We welcome famed cartoonist, JACK MARKOW, to the pages of CARTOONIST PROfiles! We don't know of anyone who has had a more varied experience in our profession, or who has written more magazine columns and books on cartooning over the years. A great many of our readers follow his monthly column in WRITER'S DIGEST magazine, and a number of them have been his students at one time or another. You will find the succeeding columns that he will write for CARTOONIST PROfiles filled with solid professional help. Following is a little biographical and career information that we thought you'd like to know about Jack.

Jack Markow, born in London, England, became a native New Yorker at the age of two. Like many would-be cartoonists, his very early training consisted of copying Maggie and Jiggs, the Katzenjammer Kids and other proven comic characters. An older brother went to Manhattan's High School of Commerce and Jack became enchanted with the art work in the copies of the school magazine his brother brought home (there were cartoons by Art Helfant and illustrations by Paul Brown) and he decided to go to that particular school so he could draw for that publication. He had to wade through bookkeeping and typing courses, which helped him later, although he did not realize this at that time (the former as an aid to making out income tax returns and the latter in typing his manuscripts). But the commercial art course there was good enough to get him a job with the Fleischmann Yeast Company's sales promotion art department where he had the opportunity to do 20 cartoon spots a month for the company house organ plus bread wrapper designs, paste-up, layouts, type work, and drawings of stollen, cup cakes, and seedless rye—all a fine foundation for commercial work. Weekends were devoted to magazine cartoon submissions and he succeeded in selling two cartoons to **The New Yorker** *in its first year, 1925. Evenings were spent at the Art Students League with instructors like Boardman Robinson (the former editorial cartoonist turned muralist) and Walter Jack Duncan, illustrator and*



"We don't use it—I found it could replace me."

cartoonist for the old **Life** *weekly. At the League, Jack became involved with fine art and thereafter practised twin careers as painter/printmaker and cartoonist.*

J. MARKOW

"Sorry, sir —while you were dawdling over your salad, the price of our regular seven-course dinner went up from $6.75 to $8.75."

Six years at art school and on a regular job were sufficient and Markow set up his free lance art shop in an office building on 39th Street opposite the old Metropolitan Opera House. The magazines were opening up to newcomers then and soon his work appeared in **Life,** *the humor weekly,* **Judge, The New Yorker, Ballyhoo, Collier's** *and the weekly* **Post.** *Over the years, thousands of Markows have appeared in most magazines in this country and abroad.*

Jack has been actively involved in practically all of the cartoon categories shown in his accompanying article. He did political cartoons for **Liberty;** *caricatures for M.G.M. posters (especially the Andy Hardy series) and a large caricature-mural of F.D.R. for the carrier Franklin D. Roosevelt; cartoon illustrations and cartoon spots for the* **New York Times Magazine, Cosmopolitan,** *the* **American Magazine,** *and the* **Saturday Evening Post;** *Christmas and everyday cards for the American Artists Group and for D. Forer and Co.; and advertising work for accounts like Tydol, Post Toasties, Parker Pen, Dentyne Gum, Bacardi Rum, and Angostura Bitters. He never attempted comic strip syndication but he did a Sunday advertising strip "Pepsi and Pete" (Pepsicola) and a daily ad strip "Bondie" (Bond Bread) for Johnstone and Cushing where he was associated with artists like Dik Browne, Creig Flessel, and Gill Fox.*

He has also done a large series of lithographs, many of which were shown in a one-man show at the A.C.A. Gallery, New York. His lithos and paintings were also exhibited in group shows at the Whitney Museum, Pennsylvania Academy, Corcoran Gallery and many others. Three of his prints are in the permanent collection of the Metropolitan Museum of Art; his prints are also owned by such institutions as the University of Georgia, Hunter College, City College, the Brooklyn Museum, the Smithsonian, and Library of Congress.

When Silas Rhodes and Burne Hogarth started the Cartoonists and Illustrators School (now School of Visual Arts) in 1947, they asked Jack to set up a magazine cartooning course there. He taught at that school for about 8 years (moonlighting for 3 years as Cartoon Editor of **Argosy**). *His talented students include Bill Gallo, Robert Weber, Dick Cavalli, Jerry Marcus, Bob Schroeter, Peter Porges, Frank Ridgeway, Don Orehek, Dan Danglo, Ed Dahlin, Marv Tannenberg (Tann), and Jim Whiting. At that time, the school had plans for publishing a series of books by their instructors. Jack received an advance to do one on magazine cartooning and he was off and running on a writing career. The school's publishing endeavor was never realized, but Jack's book in capsule form was later picked up by the Pitman Publishing Co.* **Drawing and Selling Cartoons** *has been around since 1955 with reprintings and various editions and is still a best seller for a cartoon how-to book. Other books since published by Pitman are* **Drawing Funny Pictures** *(for children) and* **Drawing Comic Strips.** *A hard cover,* **Cartoonists and Gag Writers Handbook** *was published by the F. and W. Publishing Company a few years ago. This is the same firm that produces* **Writer's Digest** *for which Jack has been writing a column on cartooning for the past 10 years. Writing credits also include in-depth interviews with Milton Caniff and Ted Key for* **Writer's Year Book,** *and short biographies of Al Capp, Rube Goldberg, and Herblock for* **Encyclopedia Americana.**

Jack Markow has been a member of the National Cartoonists Society for over 20 years. One of the founders of the Cartoonists Guild, he was a member of its executive board for several years.

by JACK MARKOW

The mid-nineteenth century brought out some of our finest satirical artists. These men served as models for succeeding generations of cartoonists. Rare is the present-day comic man who is not familiar with Daumier and his French contemporaries — Gavarni, Forain, Steinlen, and their earlier English counterparts — Hogarth and Rowlandson. These artists made the grade on ultra-fine drawing coupled naturally with ideas — the latter so essential to conveying the message in satirical work. However, after all these years, their reproduced work is coveted by collectors (those who can dish out the dollars), not so much for the idea but for the exquisite pictorial quality of these satirical prints. The advent of mass reproduction brought these men to the surface and helped foster their talents. Previous to the Daumier era, painters like Goya, Hogarth, and Rowlandson felt they had to register their social protest and satirical comment to an audience somewhat larger than a lone collector studying a one-shot drawing or to a small group clustered around a social-protest opus pinned on a wall. Variety of reproduction devices were lacking, but these talented old-timers did the best they could with what was then available: the woodcut, the steel engraving, and the etching. Goya brought out several series of social/satirical etchings for general distribution. This "large" number of copies of an original drawing may have seemed revolutionary in those days but laughable in these times of millions of "look-alikes". Goya's "wide" audience for his "Caprichos" series (1799), a slender edition of 1000 prints, brought 320 reals (about $25) for each set of 80 etchings. Hogarth's "Harlot's Progress" (1732) had the same number of subscribers.

Senefelder's accidental discovery of the lithograph circa 1796 and its subsequent refinement turned things around. Its advent triggered, for the first time, distribution of prints to the masses. Drawing seemed ridiculously easy to the men who previously not only had to transfer a design to a woodblock or metal plate but who also had to supervise, complete and ready woodblock or plate for the final printed impression. This meant cutting and hacking for the woodblock man, the use of the needle and acid for the etcher. Imagine the artist today being required to cut metal by hand for a line-cut, and supply dots for the halftone plate! In lithography, Daumier and his peers simply drew directly on the flat grained limestone and they were finished for the day; others took over, preparing the stone for final inking by means of gum arabic and acid. Yes, the stone was cumbersome (a large one weighed about 50 pounds) and designs had to be executed in reverse — but it was a process where the most subtle halftones showed up and extremely velvety blacks could be obtained. (Note: Lithography done on stone or zinc has become a fine-art medium in recent years; editions are limited and are included in gallery shows. I became familiar with the fine stone surface many years ago and have since completed about 50 lithographs. The surface quality beats any paper and allows scraping, halftone washes, and pen and ink work). Lithography was the favorite medium for many years. Daumier averaged about 8 political and social cartoons a month for the weekly La Caricature and later for the Daily Charivari; during his lifetime, he completed 4000 separate lithos.

Then, eventually, came another giant step and a great aid for the cartoonist — the invention of photo-engraving. Out went the unwieldy stone and in came the variety of comparatively weightless drawing paper. Drawings no longer had to be done in reverse and with successive improvements in these reproductive devices today's artist may execute designs directly in pen, brush, wash, full color,

even in light pencil and be assured of subtle reproduction. He need not journey to the print shop to tackle the stone; he may work at home, personally hand his light package of drawings to the buyer, or use the mails. Despite this ease, how many giants have we today compared with Daumier and his kind who labored with a seemingly simple but primitive reproduction device? Then, so called funny pictures were confined to newspapers and magazines (caricatures, satirical cartoons and political drawings); there was little else for the humorous drawer: book illustration and some posters, best exemplified at a later date by Lautrec. Today's cartoonist, aside from the bonus of quick and easy reproduction, has the choice of a wealth of cartoon categories in which to display his talents — from a tiny printed spot to a giant-sized sports-arena scoreboard in brilliant light bulbs — a feast. How envious those old boys might be!

The cartoonist, as we all know, deals basically with ideas. Ideas may at times be bought or given to him, but if he can develop his own built-in idea factory, he becomes the complete cartoonist. Then, idea teamed with drawing (which also must be as good as he is capable of doing) become a unit reflecting his individual personality and talent. While some artists have an immediate flair for idea invention, this task does not come easily to the average cartoonist; the latter must study and analyze published work and labor at idea construction for some time before attaining the right formula. Once idea mastery is achieved, one can partake in all the courses of the cartooning feast. Cartoonists then become idea men, caption writers, and even go on to the writing of novels, plays, and children's books — bonus outlets for their talents. Examples: novels by Ed Fisher, James Stevenson, and Mell Lazarus; three successful movie scripts by Ted Key; Herblock's combination of fine writing and pictures; Jose Aruego's many children's books, some expanded from a simple magazine gag submission.

While ideas are particularly essential to the cartoonist's complete production, drawing most certainly should not be ignored. A good foundation in draftsmanship enables the cartoonist to adapt to all phases of humorous work and keep pace with the everchanging styles in comic drawing. The main concern of the aspiring cartoonist is to become a full-time professional — not, for example to toil as a chicken plucker to make ends meet, while laboring nights trying cartooning. He may not become a comic strip specialist or a known magazine gag cartoonist; he may have to settle for work in a number of cartoon categories but he will be a real cartoonist with a life-time career. Only a good foundation in drawing, alertness to changing times, and idea ability will guarantee this. As a starter for my initial article in these pages, I list the various avenues funny men may pursue to hang on to cartooning. This is a general listing aimed at beginners and a reminder for the pro. Space problems allow only capsule comments for the moment with stress on present-day demand for each branch of comic art. Some of these categories will be pursued in depth at a later date with data on presentation and markets. Veterans, in their long careers, have taken shots at most of the following comic branches. Some have ended up as specialists in one segment; others have survived as cartoonists by simultaneously sticking to 3 or 4 of these sections. The laws of supply and demand rule the economic opportunities of these categories. Some are good money-makers at times and suddenly there may be a nose dive for these while other branches shoot up in the dollar sweepstakes.

Magazine Cartooning. More apt trade term: gag cartooning. This heads the list for various reasons: 1. Single panel satirical drawing goes further back than our other categories (political cartooning may be the exception) and it has triggered other sections of funny-picture making. 2. Most beginning cartoonists have taken a crack at this one time or another before discovering the type of comic work they're best suited for. 3. It is a free-wheeling branch — all freelance; cartoonists may engage in it for awhile, leave for seemingly greener pastures, and come back later and be accepted as if they had never departed. It is unique work where one must make good every week, every time around, therefore talented beginners usually have as much chance for sales as seasoned veterans. The gag cartoon is a total production self-contained, idea and drawing combined. There is tremendous freedom and variety of subject matter, especially today; characters used are limitless and there is no end to types of gags and styles of drawing allowed. Work is usually done on speculation but the drawing of countless sketches for possible okay gives the neophyte, in particular, practice and an opportunity to experiment in technique and style. While buying is not centralized these days as it was in the '50s when *Collier's*, the *Post*, and *Liberty* (all weeklies) bought huge batches of cartoons, there are still many markets, from trade journals to superslick general publications. Artists in this area rarely work via contract. Old *Life* and *Judge* in the '30s had "regulars"; later, the *Post* experimented with the contract deal. At present, some *New Yorker* and *Playboy* regulars enjoy the privileges of the contract. The rest of the field is wide open including chance of sales to the latter two magazines above. The Cartoonists Guild has been instrumental in raising prices more in keeping with these inflationary times (although some publications still pay peanuts). There are also good high fees for reprints.

Syndication (Comic Strip and Panel)

There was a time when most comic strip artists came into being as a result of on-the-job training in newspaper art departments. Office boys developed into assistants to established artists and then started their own strips. But in those days, newspapers were plentiful (there were a dozen in New York City when I was a kid) creating many jobs with their fine training opportunities. Lately, new features have come from men and women who developed their talents in other fields such as magazine cartooning, greeting cards, and animation. Magazine cartooning heads the list as a tryout spot for eventual syndication. Most magazine features have sooner or later become newspaper features. Examples: Percy Crosby's "Skippy" via old *Life*, Anderson's "Henry" courtesy of the *Post*, Ted Key's "Hazel" from the *Post* and TV. Although using diverse characters, those appearing regularly in magazines also gained syndicate contracts. This list is

"Here are some very old report cards. They prove how bad I am at arithmetic."

endless: Holman, Neher, Soglow, Cavalli, Yates, Galbraith, Bob Weber, Gahan Wilson. While not regulars, artists like Mauldin and Caniff tried magazine work in their early years. Mort Walker, a "natural" comic stripper had to take a detour into the magazine field (and what a success he was at the *Post* and other magazines until he achieved his fated niche as a newspaper artist. With paper shortages today and fewer newspapers, it's tough nowadays to crack syndication but editors still maintain they are on the lookout for features with a fresh, modern viewpoint. Comic is in; Adventure is out. New comic artists come from everywhere; art department newspaper or magazine experience are evidently not necessary. Syndicate work is contracted and is steady; for these reasons, it is ever a lure to the beginning cartoonist.

Political and Sports Cartoons

These are linked because of similarity of technique (often of format) and at times a newspaper artist does double duty at this work. Again, dwindling newspapers have cut down artists' opportunities to engage in this field. Cartoonists work directly for one newspaper; sometimes their output is syndicated to many papers. At one time, most editorial artists continued the tradition of the litho stone techniques employing the more convenient grained paper combined with grease pencil and stick for halftones, and pen or brush for outlines. Lately, all styles and techniques are acceptable — the decorative, the realistic, the use of solid blacks and benday, the dry brush, the pen cross-hatch. While it is difficult to hit the "big time" in both sports and editorial art, beginners may edge in by trying regional and small town newspapers avid for local subject matter and get into the swim of this field that packs such fine tradition and has produced so many great artists.

Courtroom Sketching

Shades of great painters and illustrators like Winslow Homer , Thomas Nast, John Sloan, William Glackens, George Luks, and Everett Shinn who, many years ago could be seen at the battlefield and other news-action spots busily sketching away! The unsophisticated at that time camera forced the use of hand-drawn records of exciting events. Later, though camera work had improved, artists were commissioned by the government, newspapers, and magazines to note happenings in their own individual way (World Wars One and Two). PM, the newspaper of the Forties, revived sketchbook reporting as a gimmick. Today, there is again great opportunity for the sketch artist; the banning of cameras and TV from courtrooms has created this happy situation. Nowadays with a plethora of trials (including Watergate) local TV stations, networks, and newspapers hire artists (usually on a freelance, pay-by-day basis) to record the stirring exchanges between prosecutor and defense lawyer. The sketch artist must be quick on the draw and meet strict deadlines. Techniques used involve charcoal, pastel, magic markers, water color. An old — now new — category.

Caricature

Caricature was tops in the twenties and thirties providing a multitude of assignments for fine men like Al Frueh, A. Birnbaum, Al Hirschfeld, Covarrubias and Ralph Barton. Their simplified, stenographic, stylized, and designed funny portraits of film, radio, and stage stars flooded the newspapers and sophisticated magazines. After a lengthy hiatus, the renaissance of caricature is here. The "new school" strangely is strongly influenced by 19th century greats like Daumier and Nast. Levine, Lurie, Sorel and others work in a fairly realistic manner, with full form, light and shade, and features modeled by means of pen and ink, even crosshatch. Large heads and small bodies reflect the influence of the old boys. Caricatures again appear everywhere — on covers of newsweeklies, in newspapers, and as magazine illustrations. While on this subject we must not forget the caricature which is not reproduced and printed. There is opportunity to sketch guests at conventions, meetings and banquets. The artist works fast and gets a flat fee for his night's work.

Spots

Spots were "big" at one time but the market has diminished lately. For these tiny drawings submitted on speculation (column closers, department headings, designs to break up an all-type page) *The New Yorker* has been the largest buyer for 49 years (this magazine celebrates its Golden Anniversary in 1975). Another kind of spots (the small illustration) is used to embellish columns and magazine features; it illustrates copy and is obtained on assignment. The active cartoonist may pick up work in this area by showing his samples to slick magazine, trade journals and house organs.

Cartoon Illustration

The Golden Age of illustration is gone. Fiction has diminished in today's publications; articles illustrated with photographs rate high. The satirical illustrator has a better chance than his "serious" counterpart; the cartoon works well with the contemporary article with its political and news-subject slant.

Greeting Cards

$$$$$. Cards are a billion dollar (retail sales) industry. Christmas and Valentine subjects head the list; everyday cards (get-well, friendship, birthday, etc.) are also in demand. An ever burgeoning business, there are countless opportunities for steady jobs in both drawing and idea invention within the larger companies (Barsotti and others received their training here). There is also room for full-time freelancers, part timers, and pin-money artists. Card firms are especially avid for ideas; drawings are also wanted by the intermediate and smaller firms that do not have built-in art staffs. Card concoction is a specialty and careful study of new trends, and slanting are necessary. Rates for ideas and art have increased considerably in recent years.

Comic Books

This industry rolls along at a steady pace. A poorer cousin of the syndicate man, the knowlegeable comic book cartoonist is able to cope by acquiring voluminous and steady work, sometimes obtaining assignments for an entire book. There is room here for the illustrative strip (horror, adventure, fantasy) as well as for the funny creation. It's all good practice for future syndication. Walt Kelly was a graduate of the comic book school.

Advertising

The highest freelance fees are obtained in this field. Assignments are dished out by art directors of agencies after scanning displays of artists' sample books. Well-known cartoonists are contacted for special campaigns. Cartoon ads appear in national publications — but there are many not seen by the average artist published in local newspapers, regional magazines and successful trade journals. Comic strip advertising once flourished and may make a comeback some day.

Audio-visual Art

This sight and sound combination is a comparatively new but rapidly growing field and consists of mechanical and electronic devices which produce motion pictures, television works, projected slides and film strips. Uses of these devices are manifold: In business, slides and film strips are used in employee training programs, for demonstration of new products, and in management seminars. They are highly effective in teaching and are increasingly being adopted by school systems. Budgets for audio-visual materials for education are high; McGraw-Hill alone has allocated about 25 million dollars for this purpose. Assignments, both serious and comic, are obtained by the okay nod from art directors of ad agencies, banks, big businesses, and publishers.

I could go on forever on the subject of areas for cartoon usage. There is *Animation* with its job opportunities (Hank Ketcham its most noted alumnus); *Sales Promotion* and *Public Relations* art; and *Childrens' Books,* a combination of idea, story and illustration which cartoonists like Steig, Hoff, and Dr. Seuss have mastered. Even while this article is being written, there may be other uses of cartoons in the process of being invented.

Daumier, were he around today, would gaze goggle-eyed at this banquet. What would he do? I'm sure he would not gorge himself but pick the dishes most natural for himself. He would continue to do his "thing"; political and satirical cartoons with perhaps a side course of the sporting life and the theatre — but with more take-home pay than in the days of yore. There weren't many art-for-pay persons in his day, but contemporary cartoonists by the thousands have developed skills allowing them to partake of the above goodies.

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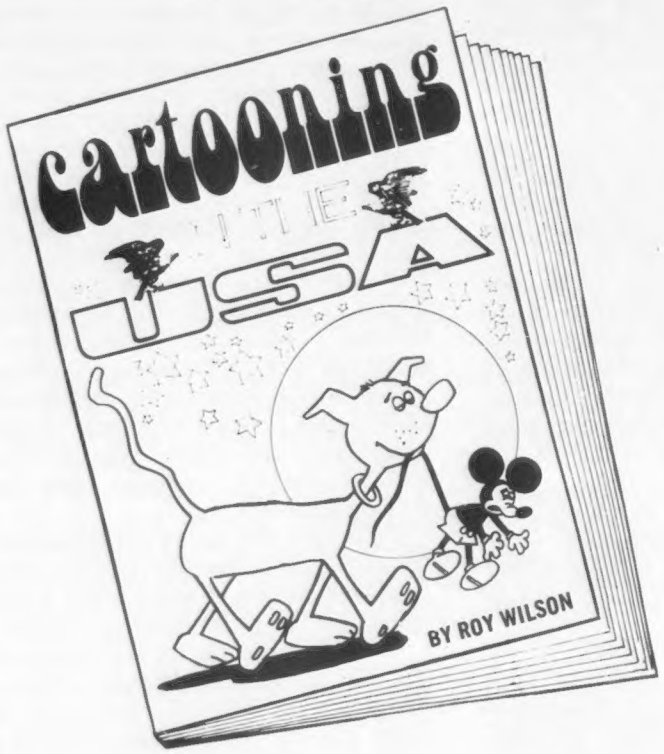

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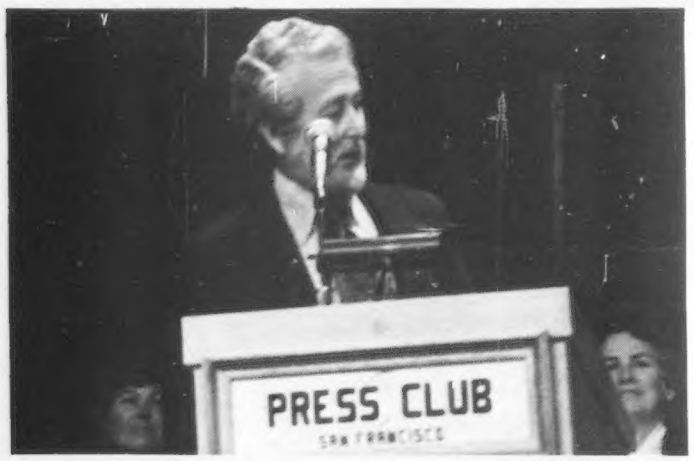
Mel Laybourn sends us these two photos he shot at the recent celebration held at the San Francisco Press Club honoring the one and only Tack Knight. The top picture shows Charles Schulz talking to actress Helen Hayes, with Tack at Miss Hayes' left. Gus Arriola appears in the photo below. Eldon Dedini, Marty Links, George Lichty, Bob and Lyman Young, Al Tolf, Ruth Barnes, Glenn Bernhardt and Murray Olderman were others who joined in the festivities.



ED MITCHELL, program chairman for the Northern California Cartoon & Humor Association, repeats his professional designation on his license plate: 'World's Greatest Starving Gag Writer'. This may be a trend as you'll recall we showed Jim Berry with his 'Benjy' plate in Issue No. 22.

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